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# The World of Music



The Becthoven Centennial was given a nation-wide celebration during he week of March 20-20, the only time that the United by the Philadelphia Art Alliance and will be he only time that the United

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DISCONTINUANCES.—Owing to the educational character of THE ETUDE a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to act and creed with the property of th

"The Raven," which has been set to music for the first time, by Robert W. Braine, had its première performance at the flotel Plaza of New York, on February 20. It was described as having "the necessary atmosphere of the supernatural, with a melodious interlude on the Lenore and Racca motives."

Transporting a Grand Opera Com-Transporting a Grand Opera Company entails a prodigious outlay of which the layman has but a faint conception. When started on a time work of the wasterd on a time work of the time a started on a time work of the properties of the senercy, wardroke and other properties of collections of collections of the company moment to \$111,000 alone; while excess lurgage, transfer and labor charges added \$172,000 to the expenses.

A Violin on which Daulel Boone and Abraham Lincoin played was recently used by James Bryan, of Waverley, Illinois, when playing over the radio. Slina Brown, gran-phing over the radio. Slina Brown, gran-led Boone from South Carolina to Kentucky in 1777. The violin was taken to Illinois in 1820, and Lincola is said to have liked it and to have played on it many times.

The National Opera Guild, Inc., has institution, The National Opera Guild, Inc., has been organized for the production of grand of the production of grand of the production of grand of the control of the c

A Genuiue Lady Tenor is reported to have been discovered in Vienna, and is being to have been discovered in Vienna, and is being to have something of the Caruso quality; and the phenomenon of her peculiar register sensel by required properties of the properties of Recognition of Merit comes none too often during the lifetime of the individual; certifying the lifetime of the individual; certifying the lifetime of the individual; certifying the lifetime of the lifetime of the lifetime certifying the lifetime of the

The Thirteenth National Sneuger-fest will be held at Cleveland, Ohio, June 22-24. Six thousand German singers of the United States are practicing for the event of which one feature will be a massed chorus of four thousand volces conducted by Bruno Walter, couluctor of the Staatoper of Berlin.

Affredo Casala.

Affredo Casala is an an anomore of the record color alar Concerts of which they alar Concerts of which they that they are the composer and conductor. One of the composer and the composer and the composer and the composition of the conductor. One of the Atlantic have been welcome, the compositions are modern sometimes to the verge of mulacity.

Paul Steindorff, a leading conductor and Paul Steinagore, a leading conductor man musclen predagone of San Francisco, and a such particles of the particles of the particles of the valled states, passed away at Onkland, on February 18. Mr. Steindorff's great contri-bution to American music began when he became the head of the American Grand Opera Company in the late eightles of the

"The Red Terror," a hallet illegory of Russik, had its Amelean première, on a describent de la completion de Syncase University celebrated the Bechoven Centeaulal by sponsoring in March. Course of the Syncase sympasory concerns of the Syncase sympasory which the entire uline of the master's symphonies were performed. For the great five handred voices, formed by the union of the University Chorus and other vocal organization. The Course of the Charles of th

Henry Hadley, associate conductor of the Philhurmoule Society of New York during the last six years, will conduct a series of symphony concerts in Buenos Aires, Argentine, throughout July and August.

Arturo Toscaniui, according to late reports, will retire from the active musical world for at least a yenr, to recuperate from mental depression and over-wrought nerves occasioned by the long strain of overwork. After his recent season of concerts in the States, he salled for Italy on February 12. The Solid Pince 13000 Contest of chamber music, a unique event in the history of music, was celebrated in London on February 20. A brilliant array of artists offered their services for the occasion which was made a gala performance for the benealt of the fand for the exection of n new hall for the use of the society.

Musical Philiadelphia had a new Bensation when on March 4, the Philadelphia Cowski, bajavd a "Concertine for Violin, Violoncello, Horn, Harp, Octavina, Guitar, and Orebestra "by Julina Carillo, a full-right of Violin and Orebestra" by Julina Carillo, a full-right of the Composition employed intervals in which coses were divided into quarters, eighths and stateenths. All sensations of the audience are not yet garacter for publication. A Jazz House-Cleaning is announced from New York, where the leading jazz band conductors have organized and announced that, for the well-being of popular music, the filth should go and that hereafter, none of their organizations will plan music connected with organizations will play music indecent or suggestive songs.

Will H. Ruebush has recently been awarded the prize of one huadred dollars offered by the Alumni Association of Talane University of New Orleans, for the best song submitted celebrating the traditions of that Dr. Jules Jordan, teacher, composer, conductor, and formerly a well-known tener, conductor, and formerly a well-known tener, A native of Willmantle, Connecticut, he was horn November 10, 1850. His vocal train-teler Lampert, Shakespens and Sbrighu, lie sang the role of Fauet in the first American tener of the control of The Eleventh Annual Convention of the Neiraska Music Teachers' Association to Reiraska Music Teachers' Resociation teachers for the discussions were Percy Rector Stephens for voice, Henlot Levy for plano for orbestral conducting. About seven hun-dred musical people from all parts of the state were in attendance.

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The Annual Salzburg over 17 for July 30 to August 25. There will be a galactic for 10 for 10



The North Shore Pestival will be held at Patter Gymnasium of Evanstown, Illuois, on May 23-88, with Dean Peter C, Littlen as Dean State of the State

Deems Taylor, according to late reports. has been commissioned to write a second opera for the Metropolitan Opera Company of New York, the work to be ready for performance in the season of 1928-1929.

Yehudi Menuhin, the gifted young vio-linist of San Francisco, recently made his debut with the Lamourus. Orbestra of Paris, under the Lamourus. Orbestra of Paris, under the Lamourus. Orbestra of bis childhood willing the early prompt bis childhood willing the early prompt bis childhood when he created a sensation in the musical centers of the west; for it is re-ported that at the close of his salo he was embraced by the conductor while the andience chered.

A Mattio Goffriller Violoncello, made in Venlee in 1700, at one time in the collec-tion of Paganini, and for many years the solo instrument of the celebrated Affredo Pintti, will be used by Felix Salmond, the English 'cellist, on his next senson's tour of America.

Mrs. Theresa Forester Herbert, widow Mrs. Theresa Forester Herbert, widow of the late Victor Herbert, famous conductor and composer, died at her home in Tenter to the William of the Mrs. The Court orchestra of Stuttgart and were married just hefore they came to the Metropolitan of New York, she on the vocal roster and Mr. Herbert na solo violoncellist.

The Annual Mozart and Wagner Festival at the Prinz-Regenten Theater of Munich, will be held this year from July 26 to August 26. Almost the entire operatic repertoire of both masters is to be presented.

repertoire of both masters is to be presented.

A New Invention, likely to be of great langerfance in the educational field, is repeated to the properties of the properties o

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VOL. XLV, No. 5

# More "Hot and Dirty" Breaks

Some time ago we good-naturedly reprinted an advertisement from one of the theatrical trade papers, in which some of the jargon of the modern jazz music was introduced. We confessed that we did not know the meaning of such words as "hot," "dirt," "gliss," "blue," "break," "weird," and so on, as applied to music; and we know that in none of the musical dictionaries of the world could these words be found. They are the patois of the newly rich in the apparently highly lucrative field of dance music.

With the beginning of the jazz era, people with uncontrollable tootsics have created a demand for dance rhythms the like of which the world has never hitherto known. There was the demoralizing epoch of the waltz, the polka and the saucy French can-can, which seem like kindergarten processions compared with the modern dance and all that goes with it. Some are blaming the dance on the intoxicating rhythm of jazz. We shall not attempt to adjudicate this question. However, it will be interesting to readers of THE ETUDE to know the angle of the jazz musician's mind, as he views his own music. A recent work entitled, "Sure System of Improvising for All Lead Instruments, Especially Adapted to the Saxophone, Clarinet, Violin, Trumpet and Trombone," by Samuel T. Daley, published at \$3.00, is a most illuminating book. It should be of immense value to anyone whose chief concern in life is how to make "hot breaks," play "dirt' choruses, create "weird" blasts, "chromatic runs," "blue" notes, and so on indefinitely. Incidentally, it shows in an unusual manner how a great deal of piquancy and stimulating rhythm, almost to the point of tremens agitans and outright epilepsy, has been added to modern dance music under the broad caption of

Who has been able to resist the exciting, irritating, intoxicating, nerve-flaying influence of modern jazz? In fact, the music has been made to act like a million whips upon human emotions. If it does not lash our nervous systems into new thrills, it does not succeed as jazz. Just how is this done? Mr. Daley tells us that it is done by virtue of "breaks." The "break" comes at any place in a "chorus" (usually a half eadence or whole cadence) of a popular song, where the performer may improvise upon the chord employed in harmonizing the measure where the "break" is introduced. In a thirtytwo measure piece, the "break" would come in the seventh and eighth, in the fifteenth and sixteenth, in the twenty-third and twenty-fourth, and in the thirty-first and thirty-second measures. It might be introduced in other places as the nature of the chorus permitted. The author of this book provides several hundred rhythmical forms which the player of the particular instrument can introduce, employing the notes of the chord needed where the "break" comes. This is known as "hot" playing.

If he introduces certain kinds of chromatically altered notes, instead of playing the straight notes of the chord, itself, this is called "blues." Under other conditions, these notes are known as "gliss" notes. "Gliss" evidently indicates a note sliding one half tone up into the principal note.

"Dirt Playing" is the result of embroidering a rhythmical pattern around the harmony of each measure throughout the entire composition. This "dirt" (sometimes known as "sock") pattern bears very little resemblance to the original theme, except for the fact that it employs the same harmony in each measure.

There are "chromatic" runs and "weird" notes, in which the harmonies are varied. In fact, the author goes so far as to say "a very weird break is the whole tone scale." At the beginning, he admits that his system differs from the strict rules of harmony, but explains he is dealing with improvising and not harmony, although harmony plays a great part. Many of our teachers of harmony will read the book with surprise, but at the same time they will realize that out of this enormous amount of experimentation (the author says he has provided four thousand "breaks" in the book, which are only a limited number when the possibilities are considered) there has come a certain kind of spontancity, akin only to the old Italian "improvvisatore," those itinerant Mcditerranean minstrels who would improvise both words and music for any event from a funeral to a wedding, or from a christening to a coronation, for a few pieces of copper.

After reading this book, we understand the origin of some of the terrible and destructive cacophony that sometimes comes from a jazz band. On the other hand, it explains how some of the very interesting effects are achieved through an accidental improvisation upon the part of ingenious wind instrument players, after the manner of the improvisations of gypsy performers in Hungarian bands.

# Musical Malpractice

THE EMPLOYMENT of such a beautiful, such a heavengiven, thing as music for base uses always seems like a profanation. There are those, of course, who say that "music is music and, like the flower in the dung pile, stands out more beautifully because of low surroundings." However, where music is used for vicious ends, it seems to have the quality of emotionalizing those in pursuit of those aims. Music in a brothel rarely raises the moral standards of the inmates. Thus, like fire, it may be used properly for the benefit of man or for his destruc-

Napoleon did not hesitate to use music as a part of his political intrigues. When the sinister "Little Corporal" wanted to gain the friendship of the Spanish, he urged Spontini to write Ferdinand Cortez. Before the opera was completed Napoleon's scheme collapsed and the emperor showed his love for art by suddenly seizing an intense dislike for the musical work and prohibiting its production by a decree. Spontini suffered constantly by reason of his ill-chosen political affilia-

# Gratitude

THE FINE letters of appreciation which have come to us from ETUDE MUSIC MAGAZINE friends who have profited by the ETUDE RADIO HOURS inspire us to state here our appreciation of the very fortunate arrangements made with Gimbel Brothers in New York and in Philadelphia (Stations WGBS and WIP) and with the Sears, Rocbuck Foundation in Chicago (Station WLS), which have made these programs possible.

When the matter was first broached to Gimbel Brothers in Philadelphia, the members of the firm realized the great educational possibilities of the ETUDE HOUR. Their cooperation has been of high altruistic value as has that of the officers of the Sears, Roebuck Foundation.

Our friends have doubtless noticed that the programs have represented the catalogs of numerous publishers and the faculties of many leading educational institutions.

This has already manifested itself as a practical method of disseminating musical education, valuable alike to music lover, student and teacher.

In December the program over WIP and WGBS was interrupted because of the transfer of the broadcasting station to the magnificent new Gimbel Building in Philadelphia. The Program of the Christmas Services of the Theodore Presser Company, at the First Baptist Church in Philadelphia, with notable addresses from the Hon. Roland Morris, former United States Ambassador to Japan, Lt. Commander John Philip Sousa, U. S. N. R. F., and Mr. Owen Wister, noted American novelist and publicist, were broadcast over station WIP.

# New Standards in Piano Study

The standards of pianoforte study in America have been rising by leaps and bounds. Better than this, the facilities for the study of the instrument have been increasing incredibly.

By this we mean that in addition to the improvement in teachers and in methods of teaching, the player-piano, the talking-machine, the radio, and now the vitaphone, have made it possible for students even in remote districts to have advantages a thousandfold more interesting and productive than had, for instance, the one who is writing this editorial.

The study of the piano has been proven by educators and psychologists scarcely to be equalled as a form of mental training, by any other cultural subject. The late Dr. Charles W. Eliot, President of Harvard University, went so far as to say that "Music is the best mind trainer of them all." This was an opinion which the great educator rendered only after exhaustive consideration of the different studies in so far as their relative effect upon the discipline of the mind and body is concerned; that is, the resultant benefits which remained after the educational effort of the student had been made.

These benefits of music training may be summed up in part thus:

- 1. Self-Expression. By the study of an instrument the student learns to express ideas of others, as well as his own, through a very sensitive medium. All psychologists know the immense importance of this, particularly with young people.
- 2. Concentration. No other study demands such continuous and intensive concentration as does that of an instrument. This mental and personal discipline alone would make the study of a musical instrument a profitable investment.
- 3. Memory. The study of an instrument and learning to play from memory are of astonishing value in the training of the memory. Musically trained people usually have superior memories.
- 4. Accuracy. Only one who has played an instrument knows how accuracy is developed by the study of an instrument. The fingers are trained to hit the given mark at exactly the right fraction of a second, with just the right degree of force.
- 5. Self-Reliance. The ability to play an instrument in public cultivates a "presence," an aptitude to meet strangers and conditions which is a most important
- 6. Rapid Thinking. Trained musicians think with great rapidity. In music study the mental processes are accelerated to a speed many times that demanded in ordinary thought.
- 7. Poise. The study of a musical instrument, and particularly the study of the classics, develops a sense of good taste, beauty, form and balance reflected in the personalities of musically trained people.

The student of music today has the advantage of listening to the great music of the world at an expense but a fractional part of that known by his father. Added to what his teacher has to give him, he can compare his playing with that of the greatest players of the time as he hears them through reproductions on the player-piano, the talking-machine, or over the radio. As the editor is writing this he is, for instance, inspired by the performance of one of the great virtuosi playing over one

THE ETUDE has insisted for years that the teacher who did not employ these modern musical devices as a regular part of the educational work was missing an important opportunity. These instruments are of course of incalculable value to those who have not had a musical training; but they are also of great importance to those who are securing a musical education since one may follow the mechanical roll or record with the printed music. We know of a good amateur violinist who got her interpretation of Bach Air in G from the record of a famou

Nevertheless, the greatest value that can come from music comes through the actual study of an instrument. The point we make is that the study of an instrument is vastly more inter esting and exciting now than it ever was before, thanks to the reproducing instruments and the music on the air.

Atmosphere! One can now have more musical atmosphere in one's own parlor in the heart of an Arizona ranch than was possible in a European music center in a month, only a few years ago. The cost-possibly one-tenth as much.

# Kapellmeister Music

"KAPELLMEISTER MUSIC" is musical slang for composition devoid of inspiration. Alas, many of these musical "duds" have found their way into print. All too often they expose the working of a brain trained in the higher intricacies of counterpoint and harmony; yet the music is worthless-poor cheap hackstuff, destined for certain oblivion.

All this means that, while training in musicianship must be acquired in some way-whether by the more or less crude methods experienced by Schubert and Moussorgsky or by the severe drilling that an Albrechtsberger might give a Beethoven it is conversely true that all the training in the world will not make a real composer.

The whole difficulty with training is that for the most part it is based upon stercotyped patterns or, as the Germans say. "Schablone." Schablone is the word for stencil. Steibelt was a Schablone composer. Almost everything he did was cut from a stencil of something he had previously heard or experienced. One could not call it plagiarism, but it certainly was not original creation

Our psychologist friends will prate about the brain processes which are based upon previous experiences. All mental industry feeds upon the conscious recognition of something that has been introduced to the mind in the past. The creator, after all, works by putting this and that together and thus evolving what the world recognizes as a new thing. We can not say what experiences in the past of the life of Schubert could be traced to the "Serenade." The "Serenade" and similar works are wholly unstenciled, original, apart from any suggestion of the past. They are the opposite of Kapellmeister Music.

# Bridging the Summer

Keeping up musical interest over the Summer is one of the serious musical problems of students, parents and teachers. Thousands of dollars of musical investments in musical education are dissipated in Summer indolence and indifference. Thousands of students with real ambition look forward to the Summer as the greatest chance of the year to attend a Summer musical course at some famous school; others depend upon selfstudy. One of the best ways in which to keep up musical interest is the musical magazines which make August and July just as THE ETUDE

# The Real Secret of Relaxation in Pianoforte Playing

By MARCIAN THALBERG

Noted Pianist and Teacher

Professor of Pianoforte Playing at the Cincinnati Conservatory

proudest and most ambitious rulers who, to work the pianoforte, or to get at odds the muscles; and with the muscles the that given moment. Herein lies the imafter their immense conquests, aspired to with it, or to struggle with it, or even to nerves must be disciplined, the nerves portant fundamental of muscular control; enjoy in peace and relaxation the spoils get into a bitter fight with it! and the fruits of their victories, to the most humble and obscure individual who takes pleasure in his rest after labor, the final aim is to relax, and to enjoy the bene-

order to obtain a relative independence so that they are in complete harmony with power or strength. It is this strength those ostensibly congenial married couples is this independence that permits him the of their relationship. luxury of relaxation.

## Desire for Easy Results

possible effort. And a certain gambling creating the inspiration which elevated the spirit in man has always made him eager composer to such immeasurable heights, to take chances in the hope of arriving when the thought alone of it takes our by his more cautious and conscientious their enchantment, thrilling us all over fellows. And, in the realm of art, human and over again! How do they obtain these nature is actuated by the same impulses results? that guide men through the mazes and struggles for supremacy in the material THERE ARE BUT FEW who have ment one forces the finger down with ve-

sults. And as pianoforte playing comes more and more into vogue with the masses, the easy methods of superficial effort grow more and more popular.

In fact, these theories have become so popular, that the necessary muscular development of arm, hand and fingers, together with the exercise of the wrist-the four essential parts-has been neglected in our actual so-called "modern" teaching, to an incredible extent.

# Relaxation Not a Cause

RELAXATION is the consequence of a cause, and not a cause in itself. The cause of relaxation is contraction. In other words, relaxation is a negative, a passive state. Complete relaxation is death. Even while one sleeps there are still muscles at work which we do not control, but which contract and relax just the same. Life is expressed in contraction and relaxation. And as pianoforte playing is also a function of life, "complete" relaxation is consequently impossible.

In listening to, observing and questioning the great pianists, we always get the impression and the assurance that the artist is completely at his ease when he plays. In other words, "completely" relaxed. And the artist tells us that he "does as he pleases with the keyboard," and gives us also the advice to do the same. We observe with what astounding ease and assurance he performs the most difficult and intricate passages, with what lightness, clearness and speed he gets over the most strenuous pages. In short we observe how "playingly" he behaves at the keyboard. Not in vain

mirage of humanity. From the function to play the pianoforte; and not formed to exercise our physical assets, which do not come into consideration at

## Harmony With the Instrument

as our with it occasionally struggied and it and the more we contract the muscle, are necessary. The average individual, and therefore exp fought with it—auturally, as masters. always under the control of disciplined given moment. And, in public, they give us the impression the pression and the more we strengthen it. All the exercise the structure of the pression and the more than the pression and the more than the muscle, are necessary given moment in the pression and the more than the muscle are necessary than the more than the muscle are necessary. at odds with it occasionally, struggled and that he may "do as he pleases"-relax, their beloved instrument, that they have requisite fortune in material things, he ment during the many years they have has accumulated a certain amount of been in communion with it, somewhat like which enables him to be independent; it who reveal in public only the happier side

And how do these artists finally attain this glorious, harmonious effect-when they give the impression of caressing lov-IT IS characteristically human that we ingly the key-board, when they seem to desire to obtain results with the least follow only their sublime inspiration, resomewhere with less effort than that made breath away, and subjugates us to follow

## Cultivating the Gift

rorld.

This is the real reason why all the modthe key-board. They are like millionaires finger relaxes, and tice versa. This apern theories about relaxation in pianoforte who inherited fortunes from their parents. plies to the development of all muscles playing, as well as the theories of playing If you ask them to advise you how to that must be considered in pianoforte playwith the weight of the arm, the shoulders obtain such pianistic wealth, they will gening. Consequently, "complete" relaxation —and goodness knows what else!—have beerally give you very vague and unprecise, in pianoforte playing is impossible. And come so popular. In these theories is or, at any rate, impractical counsel. The when artists say that they relax comthe definite promise that with the least majority have obtained these results pletcly, they mean that they contract the effort one will obtain the greatest re- through gift and hard work. The gift muscles which are useful and necessary (about which I must talk another time) at the given moment, and those only. Fur-

which command the muscles. In other the contraction of only those muscles words, we must develop our muscles, and necessary, and complete relaxation of all particularly those which are required for other muscles. The cause of technical imour instrument, to the highest efficiency, perfection in pianoforte playing consists To develop the muscle means to strengthen mostly in contracting more muscles than it; and the more we contract the muscle, are necessary for the execution at the

"complete" relaxation.

## Complete Relaxation Impossible THE SAME PRINCIPLE must guide

practicing one must contract the muscle the basis of my teaching. which uplifts the finger or the muscle which forces the finger down. In the mo-

RELAXATION has always been and have the people of nearly all the nations must undergo a long process of cultithermore, that they have complete control
remains the final aspiration and the designated this artistic function as the vation. And hard work must be perof their muscles and so relax all those

All the exercises which tend to develop The exercise of contraction must take the independence of the fingers are the explace slowly, that is, the development of ercises of first importance and necessity. When he has built up for himself the known nothing but happiness and contentthe muscles to be used in pianoforte playThis is so because they develop not only ing is acquired exactly as the pugilist or the small muscles of the hand but at the any other athlete acquires the develop- same time also develop the larger ment of his muscles. His biceps are de- ones of the arm. And last, though not veloped, as we know, first by very slow least, there are the nerves, the sensibility contraction, drawing up the arms under of which will be increased in proportion great tension and then straightening them to the complexity of the finger exercises out under an equally trying stress. Con- for independence. Quite especial care must sequently, we see that at no moment while be devoted to the muscles of the fore-arm. he is developing his muscles is there any They, as well as those of the hand and the fingers, should be exercised daily in the most efficient manner. I shall indicate at another time some of the various exercises at the keyboard which I consider the the development of the muscles of most appropriate for obtaining the quickest the fingers, hand and fore-arm. When results in the shortest time and which form

## Exceptions That Prove

OUT OF THE HUNDREDS of pupils that have studied with me during the past thirteen years at the Cincinnati Conservatory of Music, only two were unable to develop and strengthen their muscles. All of the others, the vast majority, gained rapid control by the process of exercising diligently the muscles of the fingers, hand and arm. The two exceptions, that proved the rule, could not develop their muscles by any amount of exercise. This can be attributed only to an unusual organic quality of muscle which did not respond to

Although the essential character of the pianoforte in general and the keyboard in particular have undergone no great change during the past hundred years or so, the varying conditions and tendencies of life have changed our methods of teaching considerably. The teacher is forced to go with the times. And he is a poor teacher indeed who continues teaching the way he was instructed. The natural increase in admirable pianoforte literature has necessitated a great change in the method of teaching. The pianist of to-day has to cover twice as much territory in the field of composers as did the pianists of fifty or seventy-five years ago. He has to concentrate his work to a much greater degree in order that he may produce the greatest results in the shortest time. That means he has to eliminate all those endless books-Czerny and Cramer and "all such"-and to limit his technical studies to a rather small set of exercises. These exercises have to be the essence of all those long books of studies, of that medicine mixed with too much water!

The small set of exercises which every aspiring pianist must practice daily is made up from those two types of exercises which tend to develop Strength and Independence of the fingers. One must not lose sight of the fact that the pianoforte is played. after all, with the fingers and not with the nose. This in spite of the so-called "modern" theories of "relaxation" which have neglected the important part of finger



MARCIAN THALBERG

beautiful the Velocity will be. Tonal beauty and all the other worthwhile attributes in pianoforte playing are likewise children of these same parents, Strength and Independence. Of course, the art of pedalling, which is considered to be the soul of the piano must be treated apart It requires a special and very earnest study.

## A Negative Function

R ELAXATION cannot be practiced. It is a negative function dependent upon the positive function of contraction. Relaxation depends upon controlled strength. In the case of the pianist it de pends upon the controlled strength of the muscles of the fingers, hand and fore-arm, The greater the controlled strength of these muscles, the greater will be the relaxation of the performer. Weak and uncontrolled muscles make for stiffness and uncertainty of movement. Very often a child starting to play the piano plays stiffly and awkwardly, because the muscles are not developed. They are weak and not under control. Attack the weakness of these muscles, strengthen them, and the stiffness will disappear in proportion. One must have a separate stem, except when

The apparent ease with which great artists play, the ease which is the aspiration of every student of the pianoforte, is that final mirage in the land of human desire. And, after all, this ideal is not purely an illusion; for it actually exists, and can be

We conclude by saying that relaxation in pianoforte playing means relaxation of the developed muscles; that beautiful piano playing is the result of relaxation of developed, strong muscles; that to relax undeveloped muscles is of no avail-from nothing can come but nothing. Keep this

## Self-Test Questions on Mr. Thalberg's Article

1. What is the real incentive for relaxation in biano blavina? 2. In what way is Relaxation the con-

sequence of a Cause? 3. How must the "Gift" of the artist be cultivated?

4. Why is complete Relaxation impos-

5. What are the sources of Velocity?

# What Music Thinkers Think (?)

few gleaned from papers turned in at a recent school examination in London:

A. Three; the major, the minor, and as an independent experience. the aromatic.

Q. What is a double sharp? A. When you strike two black keys at

the same time.

Q. Define "Form" in music.

Q. Can you say anything about the

Hallelujah Chorus?

Q. What does "sf" signify?

A. "So far," for one day's practice. Q. What is a "Minuetto?"

By Helen Oliphant Bates

1. A nor will be directly after a note n a space, and in the space just above a line on which the dotted note appears.

2. A change of clef or signature which does not occur in the middle of a measure should be made at the end of the one preceding that in which it takes effect. For example, if the fourth line of a picce begins with a new key, the change of sigmeasure of the third line; or if a part is the fact that he, or she, is they should, offer the best initial fields for changes from bass to treble def in the ances with the fact that he, or she, is third measure, the sign will be placed at

the end of the second measure. 3. The double bar bears no relation to after any beat or fraction of a beat which tained for any "wants" that may suit the pupils are more fortunate in making a marks the end of a division of a long case. Sometimes one's own school, or else start than others; the point is to make the

composition, or a phase of a hymn. stems of notes, but a tie always connects

. Stems of grace-notes usually turn up. 6. Staccato marks and sostenuto marks tributed in all likely quarters of one's im-6. Staccato marks and sostenuto marks tributed in all likely quarters of one's immay be placed either above or below the mediate neighborhood. Should this plan head of the note, when the stem is turned in be above on some should the table to the plans," the problem of starting is genhead of the note, when the stem is turned in be chosen, care should be taken to make

8. In vocal music each note to be sung several notes are sung to the same syllable. Slurs should connect notes sung to the same syllable.

9. The phrasing, in music for orchestral to cover this, players, should be carefully marked, because these musician's detach all notes not connected by slurs.

10. In general, an accidental lasts only to the end of the measure. When an accidental introduces a modulation, it is customary to cancel the accidental when the not be in the same measure

# A Simple Ear Test

# By George Coulter

To sharpen the aural sense, a simple and fruitful exercise is to listen in another's rendition, for alien sounds purposely inserted for the occasion. This can be made a quite exciting game. Particularly in chords one's skill is exerted in detecting false notes, for in these few players heed very carefully each separate tone, being conscious only of the broad outline of

Should the listener not discover the changes after a line has been played, it should be repeated in the original form for comparison. The faults need to be "CHOICE answers" crop up in the exmade more obvious for the less acute pupil
perience of every teacher. Here are a even to the extent of playing wrong melody notes, for it a fact that one may be able to play a tune quite accurately and Q. How many sorts of scales are there? yet have the vaguest mental record of it

Many ways of transposing and transforming a melody will present themselves. The key may be changed and the pupil asked to identify the new key contrasted with the first. Soft passages may be A. Well, it is not good form to applaud played loudly, staccato notes made legato, by stamping your feet; you should clap rhythms disturbed, phrases garbled, ac-

cents misplaced. By learning to recognize such changes Haltelujah Chorus?

A. It was composed by a man named Halte who in his youth had been apprening the capacity of musical enjoyment will be greatly for musical enjoyment will be greatly

increased.

"Every well-trained youth ought to be-A. A piece that you can play through taught the elements of music early and accurately."-RUSKIN.

Making a Musical Start

By Dr. Annie Patterson

low. Thus a teacher, commencing, will nity; especially in operatic work. ready to take pupils in whatever is the a professional music student to make first chosen subject. Press advertisements to appearances. Students' concerts are mainly that effect will be inserted in leading musi- helpful in this way, as are the private cal or general papers, and a lookout main-commendations of noted professors. Some a sympathetic teacher already in the swim best of one's opportunities and not to lose

printed, with attainments-whether certi- a platform when possible. ficated or otherwise-and to have this disthe opposite direction, or at the end of the information given concise and clear. Talents, in a good locality, place a brass-plate on the needs to be in continual cultivation door, and wait for pupils, as does the doccome along may usually be counted upon disputable:

## The Public Entertainer

SINGERS and performers need to try somewhat different tactics, "Getting known" is, with them, a still more stren- ceed, and having made sure that or atuous business than it is for the preceptor, tainments are worthy of success, if re is Concert engagements are few and far be- never any need to be discouraged a key is again changed, even though it may tween; and these can be obtained only pessimistic. The lives of all who have when some reputation for efficiency and tained to eminence, in musical as reliability is already acquired. Before fees other departments of art activity, as can be hoped for, a good deal of what tinual object-lessons to those who may be called "Thank you" work has to follow in their footsteps. We may, indeed,

good students who have passed through them that wait-not idly, we ventutheir hands, so the artist relies on press add, but happily, hopefully and ever usady notices if not verbal commendation from for the "occasion" when it does com-

ANY YOUNG MUSICIANS, in authoritative sources as to the value of all stages of proficiency, have their executive displays. Consequently an stages of pronciency, nave the more influential people in the musical asked the writer, "How, having the more influential people in the musical asked the writer, flow, having the hole amusical obtained the necessary training or qualifi- world that the young vocalist or executant cations, may one best make a start in the may come into contact with, the better for musical profession?" Of course, much depends on the actual branch of the musical calling which one intends to fol- moment. This is the debutant's opportu-

4. A slur may connect either heads or can be found willing to help the aspirant, any chance, by indifference, idlene a pride, A good plan is to have a neat circular or even want of pluck, to feel one feet on

the information given concise and clear.

Some approve of stating terms; and a mereliable; and, particularly, the opera-7. The tenor part in anthems is written dium standard for these is wise in the case ment should be a hopeful one, while the an octave higher than it is sung, if the of a beginner. Others take a stadio in a old virtue of patience and personance

> tor for his patients. It all needs a little should be perpetually before the mind. initial outlay. But the first applicants who Such are, to quote a few of the nut in-"There is always plenty of room at the

top."
"There's no such word as 'fail.'

"Where there's a will, there's a w Having done all in one's power t sucaffirm that, given the right amou Just as teachers thrive by the number of wishing and striving, everything cou-

"Far more harm than good has been who look with contempt upon any done by those critics who insist upon an that may not yet have caught up with we'r ultra-refined standard at all times and own."—The Prech Prech

# Can You Tell? GROUP

- 1. Who wrote the Blue Danube Waltz?
- 2. What singer was called the "Swedish Nightingale?"
- 3. What is Felix Borowski's most popular composition?
- 4. How many different clefs are used in music? 5. Who is called the "Father of the Symphony?"
- 6. What great Oratorio was first performed in Dublin on April 13,
- 1742, as a benefit for unfortunates? 7. What maker produced the most valuable violins?
- 8. Who began the practice of using the thumb in piano playing?
- 9. How do the terms "do," "tonic," and "key-note" differ from
- 10. What countries employ the Pentatonic Scale in their folk-songs?

TURN TO PAGE 395 AND CHECK UP YOUR ANSWERS Save these questions and answers as they appear in each issue of The Bruss Music Magastive month after mooth, and you will have fine entertainment material, when you are host to a group of mains loving reception from reading table, a term book of them for the benefit of early pupils or others who at by the

# How To Play Glissandos

By LESLIE FAIRCHILD

bring about a real thrill of exhilarating ably. Another method of assuring both the second finger rests on the black keys. fascination and charm.

THE ETUDE

Liszt, Chopin, Paderewski, Godowsky. Saint Saens, Grainger, Scott, and a host of other great composers, have woven the glissando into their musical works in a most artistic manner. The student who would do justice to this interesting embelfishment, must give it sincere consideration and practice it in its various forms.

Most students are familiar with the common form of glissando as executed on the white keys only. This is the simplest and most ideal form to play; and its technic can be easily acquired by the student. More difficult glissandos to perform are those which are:

(I) Executed on black keys only. Chromatic glissandos. (III) Glissandos in scales other than

the key of C. Glissandos in octaves.

Glissandos in thirds. Glissandos in contrary motion.

(VII) Others less frequently used. Each of these glissandos has its own

particular method of attack. For example, in ascending passages on white keys, the right hand uses the nail of the third finger, while the left hand uses the nail of the thumb. In descending passages the fingering is reversed-the right hand making use of the nail of the thumb and the left hand, the nail of the third finger.

## The Pearly Effect

IN ORDER to produce the desired pearly keys in the most even manner. The slight- nail of the thumb glides over the lower trate this form. est hitch, sudden spurt, or unevenness will ruin the entire effect. Nothing mars the effect of a glissando more than having a ragged and uncertain ending. It is highly imperative that we end clean-cut and decidedly on the final note. The following ingenious method will undoubtedly help to master this situation. The dotted line in Ex. I marks the travel of a two octave glissando whose final note is C. At this final note let the finger slide down over the front edge of the key as shown by the dotted line. This method will make the final note decisive and will prevent the possible chance of running over the last note of the glissando.



There is, however, one example that does not call for any such accuracy or precision and which can be found in the first glissando of Grainger's Shepherd's Hey which has the following amusing footnote: "It doesn't matter exactly what note the glissando ends on." The instruction for the final glissando is, "Gliss. (not too fast) on any white keys."

Glissandos are far more brilliant and iridescent in quality when played on a light-actioned keyboard and naturally there is less wear and tear on the fingers. Glissandos played with both hands are hardly

GLISSANDO is a bit of musical em- more effective than those done with one note, while the inner edge of the fifth broidery that may be woven into hand and are much more difficult. The finger depresses the top note. the design of a composition with chief difficulty lies in keeping the hands tomuch interest. In the hands of an artist, gether. The left hand is inclined to lag written a chromatic glissando in his comit can be made to appear like a glimpse of behind the right, therefore it should be position; yet this is highly brilliant and shimmering silver or a bit of intricate made to travel slightly faster than the easily executed. In ascending passages in needle work or old lace. On the other right. Practicing with the hands crossed the right hand the nail of the third finger hand, its unexpected dynamic entrance can will promote this independence consider- rests on the white keys while the nail of excitement; but, in the hands of the novice, hands of coming out evenly, is to use the Hold the fingers somewhat stiff and asit becomes like a cheap, bungling, tawdry tonic in each octave of the scale as a goal cend the scale in the most even manner. pianistic trick, robbed completely of its and to strive to have both hands reach the This same fingering holds good for detonic at exactly the same moment.

# Degrees of Shading

GLISSANDOS should be practiced in all degrees of shading, from the most delicate pianissimo to the most brilliant fortissimo; also in various crescendos and diminuendos and in contrary motion, thirds, sixths and tenths. Should the fingers become sensitive or

sore in practicing glissando passages, it is sort in precising a biography of advisable to bind the employed fingers with each note. In perusing a biography of Cyril Scott, by A, Eaglefield Hull, my ata small niece of adhesive tape,

Glissandos are quite possible to be played in the key of A minor, F-major, D minor or G major. The right hand plays the glissando in the key of C, the left hand breaking in with the accidentals G#; B, C#; F#.



Glissando octaves can be executed prop- that I have ever encountered. It requires erly only by those who have large, power- the use of a silk handkerchief which is scale and experiment until you are capable ful hands. In going up the keyboard the carried in the inside pocket of the coat of producing the same effect with the regfifth finger is curved so that the nail glides until ready for use. In case of a lady over the keys, while the inner edge of the performing the glissando the handkerchief thumb depresses the lower key. In com- may be carried in the lap and made of the effect, the hand must glide across the ing down the procedure is reversed; the same color as her dress. Ex. 3 will illus-

scending passages in the left hand. In descending with the right hand, and ascending with the left, the scale will have to be executed with the second finger on the white keys and the third finger on the black

## On the Black Keys

THE PERFORMANCE of glissandos on black keys is much more difficult to execute with the fingers than on white sore in practicing glissando passages, it is keys, owing to the greater space between tention was called to the fact that someone had remarked to the author-"I love Scott's music, but I am absolutely stumped by the glissandos, especially those up and the fingers imitate exactly the touch, tone down the black keys in 'Lotus Land' and and velocity of the glissando. For examthem himself?" I, too, was confronted scale of C. Play this short run over and with the difficult problem of how to exe- over until the ears have become accusthat time I was studying with Mr. Grainger, who is a close associate of Mr. Ex 4 Scott, and had access to a vast number of compositions with his special markings.

His method of performing this glissando \*\*Fingering recommended by Alberto Jonas which is entirely ou the black keys is no n bis "Master School." doubt the most unique bit of piano technic

# Vanishing Folksong

By A. Teirab

ner, writing in the London Illustrated complete suspension of the physical exer-News, that "the art of singing is almost cise of the art." entirely gone from the peasantry of vive will be solely those used in large or- ers is often given "on the air." chord or a viol da gamba. All power of his innings.

WE LEARN with regret from W. J. Tur- composition will have vanished with the

Whoo! Isn't it awful! But in spite of Europe. In Spain, Sardinia and the south Mr. Turner's gloomy forebodings, there of Italy you may occasionally still find is hope. Twenty years ago similar forevestiges of the old folksongs lingering on, bodings ushered in the phonograph; yet Many have been collected during the last the net result of this instrument has been twenty-five years, but it is probable that to bring about a vast increase in the numin another twenty-five years there will her of students who wish to sing or play be none of them to collect. The last some good instrument, using the records traces of a once abundant and glorious as models of correct interpretation. And musical fertility will have vanished and now comes radio to give valuable aid in the people of Europe will be found in fostering the creative talent. Many "local" their village inns listening to the mechani- composers are being encouraged to have cal products of the highly specialized pro- their works performed. The radio stafessional musicians of New York and tion serves its community well. Topical Paris. The musical instruments that sur- music by "home" composers or performchestras, theater and dance bands of the may mean the birth of folksong again, principal cities. Their names will be un- not the death of it. While the phonograph known and a violin or a cornet will be- has done much for the interpreter of come objects as rarely seen as a harpsi- music, with radio, the composer also gets to make them most effective?

Summer is almost with us and THE ETUDE has some exceptionally fine things in store for its readers, which will help them to pass this season more pleasantly and profitably.



# Putting the Glissando to Work

DID YOU KNOW that glissandos could serve you as a splendid example or model of the pearly scale? Such is the unique use made of them by Alberto Jonas, the famous Spanish virtuoso and pedagogue The idea is to have 'The Twilight of the Year.' Can he do ple glissando on the first four notes of the cute the weird black key glissandos in tomed to its sound, then try to imitate it Scott's "Lotus Land." Fortunately at exactly with the regular scale fingering.



Next, glissando on five tones of the C ular scale fingering. Continue with these examples, building each one note higher until you have carried the scale out two or three octaves. Notice the velocity and quality of your scale work improve by the use of this simple technical device,

The pedals, properly handled, add considerable charm to the effect of glissandos; but it is advisable to practice them without the pedal in order to detect any unevenness, missed notes, poor attack, re-

leases, or other defects. Below is a partial list of well known compositions containing glissando pas-

- (1) Hungarian Fantasy .....Liszt (2) Rhapsody No. 10.....Liszt
  (3) Concert in A major....Liszt
- (4) Variations on an original theme, Paderewsk
- (5) Valse Caprice......C. Saint Saëns Prelude No. 1......Debussy
- Shepherd's Hey....Percy Grainger Colonial Song......Percy Grainger
- Kunstlerleben ...... Godowsky \*(10) Lotus Land......Cyril Scott

\*(11) Twilight of the Year.... Cyril Scott \*No. 10 and 11 are black key glissandos

## Self-Test Questions on Mr. Fairchild's Article

1. How should one practice alissandos

2. Name six ways of executing glissando

3. Which one is the most ideal to per-4. What technical work can the glissando

help you to perfect? 6. Name at least ten compositions that contain glissando passages.

# Teaching Scales to Young People

## By Mae-Aileen Erb

THE very first step in teaching scales to children should be to impress upon them a thorough knowledge of steps and half-steps. In their ealiest lessons they should be taught that from one key to the very next key, whether it be white or black, is a half-step. They should find steps and half-steps in the various parts of the piano; and the teacher should play examples such as the follow ing at each lesson while the child names them promptly:

> C-C#\_half sten C-D-whole step C#-D-half-step

C#-D#-whole step Next, the pupil should be taught that a sharp raises a tone a half-step, and that a flat lowers a tone a halfstep. Thorough drill in finding the different sharps and flats on the keyboard should be given. Be sure to explain that each key has two names, thus, C# is also Db, E is

also Fb, F# is also Gb, and so on. The thorough knowledge of scales is far more important than the playing of them; so that, for the first two years of a pupil's study, little attention need be paid to the actual playing of scales in their extended forms, In playing a scale, the weak fourth finger is used but once in an octave, while the fifth finger is used but once in the entire range of the scale. Thus it is obvious that, for the first year or two, more benefit is derived from the study of exercises designed for the development of the hand than from scales. During this time, however, the child should be clearly taught their formation. He should memorize, and understand, the five statements given be-

The first degree of a scale is called the tonic.

The fifth degree of a scale is called the dominant. The dominant of a scale in sharps becomes the tonic of the next scale in sharps

The fourth degree of a scale is called the sub-dominant. The sub-dominant of a scale in flats becomes the tonic of the next scale in flats.

The pupil must also learn that the half-steps in the first scale, that of C, come between the third and fourth, and the seventh and eighth degrees; and that all the other scales are patterned after C, which is the reason that we must add sharps and flats in the different scales.

This learned, begin the writing of the scales. Presser's "First Music Writing Book" is an excellent one for children to use. By writing straight across the two pages, all the major scales in sharps can be written on the first line. The major scales in flats should be written in the corresponding sections on the second line. They should be written in the following way:



S.D. SD The more the child writes and re-writes his scales the

more thoroughly will be understand them. Hand in hand with the writing of the scales comes the recitation of them, ascending and descending, which should be done with the metronome, beginning at 60, and advancing to at least 120. Below is an example:

"CDEFGABC-CBAGFEDC.

G is the dominant of the scale of C and becomes the tonic of the next scale, which is G; signature of G is F# GABCDEF# G-GF# EDCBAG

D is the dominant of the scale of G and becomes, etc. The next step will be to play and recite the scales at the piano, dividing the octave into two parts. Thus, playing with the left hand, recite simultaneously

"CDEFGFED (C) TONIC, (G) DOMINANT,

Then, with the right hand, begin at the upper C, and proceed:

CBAGFGAB (C) TONIC, (G) DOMINANT, (C) TONIC

G is the dominant of the scale of C and becomes, etc. Go through all of the scales in this manner, substituting in the flat scales, the sub-dominant for the dominant. All this can be easily and thoroughly learned in the first two years of a child's piano study, provided, of course, that the child is intelligent and at least seven years of age when his lessons commence. If, in this same period.

his hands are being strengthened and equalized, and various exercises for the crossing of the second, third and fourth fingers are studied, he will begin his extended scale playing splendidly equipped, and it is very doubtful if he will ever become one of those pupils who so fervently exclaim: "I just hate scales!" Complete practical exercises in scale playing are to be found in "Mastering the Scales and Arpeggios."

# Make the Pupils Do the Work

# By Helen Oliphant Bates

MANY teachers wear themselves out in a long teaching day by writing explanations, corrections, and assignments that could much more advantageously be written by the pupils. Some young children take a real pride and joy in making all their own markings. If you ask them to devise their own method of expressing everything that must be written, they will supplant the old stereotyped plan of placing an "x" or a check mark beside exercises to be learned, and a ring around mistakes, with all kinds of strange, unique and original signs.

Other pupils that are bored with everything pertaining to the music lesson will, of course, resent the extra effort of doing all the work; but nevertheless, they should be asked to do it, because while they are using the pencil they cannot as easily gaze out the window and dream of the next party or football game as they can when they are waiting impatiently for you to finish writing some thing which has made no impression upon them, and which they proceed to forget as soon as possible.

When the mistakes are properly corrected, let the pupil have the pleasure of rubbing out the marks with a handy eraser. This plan is psychologically right, because the manual action in using the pencil and the eraser is a fine means of fixing processes in the mind.

# Early Steps in Music

By Eutoka Hellier Nickelsen

THE YOUNG child should know:

- 1. The names of the triads. 2. A simple definition of harmony, melody and
- 3. That arpeggios are broken chords,
- 4. How to build chords from the notes that appear in arpeggios.
- 5. How to alter a major triad so that it becomes
- 6. How to build a seventh chord,
- The tonic triad of all sharp and flat keys.
- 8. The sub-dominant triad of all sharp and flat keys.
- 9. The dominant triad of all sharp and flat keys. 10. That every study and composition must close on the tonic using one or more tones of the tonic chord.

# Pedal Study

## By Iva Dorsey-Jolly

THE use of the pedal should generally be avoided in runs. Take a simple little melody that you can play well, Play it phrase by phrase, pause between each measure

Liszt's wonderful effect was in his use of the pedal He had a way of disembodying a piece from the piano and seeming to make it float in the air. "The pedal," said Deppe, "is the lungs of the piano," Deppe would play a few measures of a sonata and in his whole method of binding the notes together and managing the pedal, the piece almost seemed to float. When Deppe wished the chord to be very brilliant, He took the pedal after the chord instead of simultaneously with it, thus giving the ideal sound.

Listen while playing to the effect of the pedal. New beauties in pedal work come up all the time,

"Of all the forms of self-cultivation none is more accessible, and none is so constant a source of pleasure and profit as the reading of books. 'Reading makely the full man,' and rounds out one's whole activity. The person that has formed the habit of directed reading is rarely at a loss as to how to occupy himself, and if he is not the master of his fate, he is at least the master of his time. The wider mental horizon and more varied interests induced through reading not only make for a richer life, but make one a better social companion and a better business associate."—The Argonaut

One Perfect Number

# By Jean McMichael

So MANY students who add piece after piece to their repertoires without bringing any to a state of perfection, fail to realize the importance of the one perfect number. Year after year the same thing occurs; dozens of numbers are learned, but not a single piece reaches the height of beauty and greatness before it is passed up for something new.

The young musical student should realize that one perfect number is worth dozens of fairly well executed selections and that a perfect song or instrumental piece leads to more perfect numbers until the habit of carelessly prepared work is a thing of the past. Like famous masterpieces of old, the student becomes adept in bringing each and every number, easy or difficult, to its highest state of perfection.

# More Questions from Teachers, Answered by Professor Clarence G. Hamilton

Learning the Bass Clef

(1) I have a pupil who knows the treble clef perfectly, but is having difficulty in learning the bass clef. Can you advise some method that will help her?

(2) Also, can you tell me how long a child of ten should practice; also, how long she should spend on her ricehole and on her piece?

(1.) Let the pupil keep a blank music writing book, and at each lesson set for her certain music "sums" to do at home, founded on notes in the bass clef. These "sums" will be of two kinds: (a) notes written down for the pupil to name; (b) names of notes for her to inscribe on the music paper. In the first class, for instance, you will write out a number of notes in the bass clef, such as these:

Next week she is to bring them with the proper let-ter names written beneath. Again, write a list of letters. C, G, A, E, and so forth, under a staff. \bove them, she is to write the corresponding notethese exercises she is eventually to play for you.

(2.) The child should practice from one to two hours a day, according to her school work. Only a small portion of this time should be devoted to purch technical work. Etudes and pieces should share the remainder. For a detailed plan of practice, see THE ETUDE Round Table for October, 1925.

## An Examination Scheme

Mrs. G. C. McD. sends an interesting reply to my request for suggestions as to the conduct of examinations. By putting them in the form of an amusing game, she eliminates the consternation usually evoked by the word examination. Here is her solution:

the word examination. Here is her solution:

1. conduct examination for my pupils almost from the first few lessons. I have a list of sixty of the control o

The big problem is to have your man on the street hear good music often enough. No matter how untutored, or how indifferent he may be, let him hear a given piece of good music often enough and it will begin to register in his consciousness. That is why I look to the phonograph and the reproducing piano, through which agency the masterpieces can be played over and over again without limitation, as the greatest factors in elevating the public's musical standard .-PAUL KEMPF.

# THE ETUDE



DEDECCA SMITH

HERE IS NOTHING more rewriter has had the privilege of knowing, both in their early youth and later in life, many of the astonishing wonder children. From this experience it has been possible to draw certain general conclusions which are unquestionably of peculiar interest to all music lovers and to musical readers of THE ETUDE.

First, let us dismiss the idea that because a child is a wonder child, there is reason to suppose that in after life the talent or genius, as the case may be, will subside and the child will become an ordinary person. In scores of cases that have come to the writer's attention, children that represent precocity are precocious in only one very definite direction. They are very likely to be normal human beings and equally likely to become healthy adults, if ordinary care is taken of them in youth. Over-exploitation might, it is obvious, so impair the Frederic Chopin. Age 9. Chopin made his physical and mental nature of a wonderchild that the very amazing feats of intellectual brilliancy, which have startled the world in childhood, will not be continued in mature years.

# Two Kinds of Prodigies

DRODIGIES may be roughly described as real prodigies and false prodigies. Often these so-called prodigies are nothing more than the exploitation of the uncontrollable ambition of a somewhat indiscreet parent. The child has been worked technically with a view to startling the world, by means of technic, even in cases where there is no real genius or real talent. As a result such children attract attention for a time in youth and then drop from public view.

A real prodigy in music is quite as much a phenomenon in nature as is, for instance, Niagara Falls or the Grand Canyon or the Blue Grotto of Capri. It is sometimes impossible to account for the almost inconceivable rapidity with which a musical prodigy seems to absorb knowledge. As in the case of Franz Schubert, Felix Mendelssohn and Mozart, those prodigies who were so astonishing, their teachers were inclined to think that they had learned without being taught. Of course, from an educational and a psychological standpoint, this is inconceivable. They had been taught, if not by teachers, by their own processes of the analysis of musical intricacies in problems that had been presented to them during their lives.

It is also absurd to think that prodigies do not work, that their great gifts come to them without labor or without effort. As a matter of fact, they do work, and even work very much harder than the average student. Like the cynical old man who

# The Phenomena of the Wonder Child

# Musical Prodigies of Today and Yesterday

# By WILLIAM ROBERTS TILFORD

longer than single folks and replied: "No, compose at the age of 12. Played a they do not live longer; it only seems longer;" the prodigy, while apparently not of 10. working, really does work a great deal, Josef Hofmann. Age 6. Made his début harder, because he loves his work so much that it seems like play.

# Play from Study

IN THE CASES of many profigies with whom I have talked, they have told the as a violistic, at the age of 7. Theodore Leschetisky. Age 15. Star me that they never have played with toys of dolls, as do ordinary children. The large limb Am 18 Made her debut the control of the co or goils, as do ordinary enidren. The reason is that they have found more fun in the study of the thing which has interested them most. It is worth while to markable in the entire field of music than the phenomena of the wonsic than the phenomena of the wonder child. During the course of long ex-perience in many phases of the art, the virtler has had the privilege of knowing. made their first public appearances, someing attention.

Johann Sebastian Bach. Age 8. Bach was actively engaged in music as a student and manifested great talent, but his first professional engagement came in 1703, when he became a violinist in the Weimar Court orchestra.

Ludwig van Beethoven. Age 11. Beethoven played the violin well at 8; at 11 he could play Bach's "Wohltemperirtes Clavier" fluently and skillfully; and his first composition was published in 1781 when he was 11.

Johannes Brahms. Age 14. Brahms made his pianistic début at Hamburg at the age of 14. Max Bruch. Age 14. Brought out his first

Symphony at the age of 14. Ferruccio Busoni. Age 9. Made his début as a pianist at Vienna, at the age of 9.

début by playing a concerto by Gyrowetz, at the age of 9. Musio Clementi. Age 9. Made his début at the age of 9, as an organist, winning the position in competition with many older players.

George Frederick Handel. Age 7. Handel at 7 was a remarkably gifted organist. Franz Joseph Haydn. Age 13. Haydn wrote a Mass at the age of 13. He had been actively studying music since the age

was asked whether married folks lived Ferdinand von Hiller, Age 10. Started to Mozart concerto in public, at the age

as a pianist at the age of 6. Joseph Joachim. Age 7. Made his début

as a solo violinist, at the age of 7. Fritz Kreisler, Age 7. Kreisler made his

Theodore Leschetisky. Age 15. Started Jenny Lind. Age 18. Made her début at

the age of 18, singing in "Der Freischütz."

the age of 9.

Nellie Melba. Age 6. Sang at a large concert in Melbourne, at the age of 6.

Felix Mendelssohn. Age 10. Composed notable setting of the Nineteenth Psalm, Franz Schubert. Age 10. Started to comin his tenth year.

Giacomo Meyerbeer. Age 7. Played in public at the age of 7. Meyerbeer was originally intended to become a pianist,

rather than a composer.

Ignaz Moscheles. Age 14. Played in public a Concerto of his own composition. Wolfgang Amadeus Mozart. Age 4. Mozart played in public at the age of 6. He commenced music study at the age of 4. Mozart ranks, with Schubert and Mendelssohn, among the greatest of musical prodigies.

anace Jan Paderewski. Age 3. Made his

first tour as a pianist, at the age of 16. He started the study of music at the age

Nicolo Paganini. Age 8. Composed a Sonata for the violin, at the age of 8. Adelina Patti. Age 16. Made her début in opera in New York City in 1859, at the age of 16. Prior to this, Patti had attracted attention in many concerts, some given at a much earlier age.

at sight any music presented to him, on the harpsichord, at the age of 7.



OSKAR SCHUMSKY

Karl Reinecke. Age 19. Made his first tour as a pianist, at the age of 19. Franz Liszt. Age 9. Made his debut at Joseph Rheinberger. Age 7. Was a fine organist at the age of 7.

Nikolai Rimsky-Korsakov. Age 9. Began to compose at the age of 9. Moritz Rosenthal. Age 10. Played in pub-lic at the age of 10.

Camille Saint-Saëns. Age 11. Made his début at the age of 11, as a pianist.

pose at the age of 10. Robert Schumann. Age 7. Started to com-

pose, at the age of 7. Louis Spohr. Age 14. At the age of 14,

played a Concerto of his own composition, in public. Igor Fedorovitch Stravinsky. Age 10. Was

a remarkable pianist, at the age of 10.

Sir Arthur Sullivan. Age 18. Conducted his own Overture, "Lalla Rookh," at the age of 18. Luisa Tetrazzini. Age 12. Had learned per-

fectly the words and music of several operas, by listening to her sister, at the age of 12.

Henri Wieniawski. Age 13. Gave his first public concerts, at the age of 13. Wilhelm Bachaus. Age 17. Made his début in London, at the age of 17.

Fanny Bloomfield-Zeisler. Age 10. Made her début in Chicago, at the age of 10. Teresa Carreño. Age 7. Made her début at the age of 7.

Jean-Philippe Rameau. Age 7. Could play Joseph Lhévinne. Age 8. Made his début, at the age of 8.

Ernest Schelling, Age 41/2, Made his début in Philadelphia, at the Philadelphia Academy of Music, at the age of 41/2.

Percy Grainger. Age 18. Made his début in London, as a pianist, at the age of 18.

Madame Florence Easton. Age 11. Made her début at a concert, at the age of 11. Geraldine Farrar. Age 19. Made her début

in Berlin, at the age of 19. Madame Marcella Sembrich. Age 18. Made her début at Athens, in Bellini's "I Puri-

tani," at 18. Madame Ernestine Schumann-Heink. Age 15. Made her début at the age of 15 taking a solo part in Beethoven's "Ninth

Symphony." Of course, this list does not at all include more than a few of the so-called prodigies. It should also be observed that there are many instances of delayed development in music. Parents have often consulted the writer upon this point. They want to know whether the child who shows no ability to carry a tune is hopeless from any musical standpoint. Many people make the mistake of assuming that such a child should not have musical instruction. The writer has known of numerous children who showed no musical inclinations whatever in childhood; children who, on the contrary, seemed to have a positive distaste for music; but who in later years became musicians of unusual



while it still is very young. This should present time stands in the very first rank sical talent of a high order, before the age of fifteen, is extremely rare and may be discovered to a sextremely rare and may be discovered to a sextremel of fifteen, is extremely rare and may be exceedingly well-read, well-balanced genthe frank in my attitude toward out is to though primarily intended for embryotheman, manifesting none of the abnormal composers. For instance, I used to like though primarily intended for embryodeveloped very profitably.

musical talent may be even more bene-normal and wholesome development of a and Busoni. I also like the Fugues and us," says Hadow, "may roughly be con-ficial to such a child than similar trainficial to such a child than similar training, judged from an educational stand in some instances, through lack of proper Fugues when they are well played. point, might be to the extremely musical precaution, precocious children have been "Very little of the modern music appeals Form in which the Idea is embodied. Of one. The idea that only the prodigies are exploited through such injurious and merto me. In my repertoire I already have these the one represents what we are ac the specific musical young people who cenary methods that at the time they four to five hundred pieces and I play customed to call Inspiration; it is the dideserve the benefits of musical training should have reached their maturity, they two hundred of these from memory, rect outcome of the composer's personality has deprived many a student, in after have disappeared from view. In some When I have once mastered a piece, I and can only be affected by his environlife, of one of the greatest blessings and instances they have paid a greater penalty; do not have to bother playing it much. I ment in the same indirect fashion as his one of the finest forms of intellectual but the tragedies of avarice. discipline known to mankind.

pose at a very early age, his mature work unquestionably wonder children, and who, as a composer did not manifest itself through unskillful and imprudent exploiwas no early inclination which might point age of twenty. One remarkably brilliant am very fond of Brahms and Liszt results of past progress and pan developwas no early inclination which might point to the world that he in future days would live as used for years as a form of Sometimes I find a composition that I did ment be known as a composer rather than as the known as a composer rather than as the known as a composer and the strength of the strength agreed that the tri-fold genius of this in his hours of great success was an- scen the notes. Of course there will be the right ordering of the separate phrases, master rises to higher levels in music than nounced from billboards in front of the farge oncert halls of the large other concert halls of the large of the some mistakes in the notes, but these I regarded from the standpoint of melody, and correct by reading them."

the foregoing list that the composers who dress, for the most part have devoted their lives

In several instances the student's genuine t led them to climb to the heights.

father was a celebrated music critic of to do the work myself. Vienna. The boy studied with Richard Snow Man," was produced at the Royal Onera. Since then he has been composing prolifically and made a real sensation with the opera, "Die Tote Stadt," which has been produced in most of the European capitals and by the Metropolitan Opera Company, New York.

## A Prodigy who Achieved

J 1876, is perhaps the prodigy who is making the music as nearutual as possume, were to mear man pay ocume a screen, it and the mind must be alert, Music would be difficult to realize you were not develop team work among the students. The music itself is the sole consideration, would be difficult to realize you were not develop team work among the students. Of all my favorites at the present time, listening to a mature person who had Music has no equal in bringing about this child, were altogether sensational, because Rachmaninoff among the moderns stands been studying the instrument for many, common group feeling. Every child has a he not only played great masterpieces with at the top, Somehow, I do not like the many years, consummate skell and amazing precocity, later works of extraining has, of course, been entirely in time ago to hear Rebecca Smith and Oskar may express the stirring of his inward but he also played compositions of his own training use, or course, each units, in the heards of my dear mother. I studied Schumsky over the Radio from Station nature, The thrill of hearing music is not

covers genuine musical talent in the child became a pupil of Rubinstein and at the phonic Etudes with him.

It may be noted from an examination of It was impossible even to locate his ad-

## A Promising Prodigy

operar in life. This is also true of many sical public. First should be named the passages of the same composition in un in proportion as it strikes a bala ee becomposers in France and in Russia where astonishing boy planist, Shura Cherkassky. usual manner, employing the same pitch tween diversity of parts and unity of total great stress is laid upon protracted tech- Shura was born in Odessa, Russia, Octo- and keys. Readers of this article who result. If the diversity be deficiber the 7th, 1911. He came to America, would be interested in hearing him play, work becomes monotonous; if the unity nical training.

In several instances the student's genius

December the 23rd, 1922. In a converbut who have not the opportunity of atbe deficient, it becomes monotonous; if the unity

In several instances the student's genius

case with Robert Schumann. In Russia, was a pupil of Von Ark, at St. Peters-performance of art works. a large number of the most noted composers have in their youth been led to My father was a dentist. I have been believe that music was an avocation, or told I commenced to study music at the A NOTHER PRODIGY of unusual at best a second-rate profession, and have age of four, but I was so young I do not be character is Rebecca Smith, knowner when I began. It seems to me to many as the "Child Pattl." Rebecca Only the deep-seated love for the art that I have always had music in my life, was born at Mount Vernon, New York, just as I have had sunlight and air. In twelve years ago, of English parents, and Perhaps the greatest prodigy in commy earlier childhood I did not like to has been chiefly under the training of the Perhaps the greatest prodigy in comparation is Erich position in our own generation is Erich eight that I really wanted to practice. It isking thing about her voice is its maturity Korngold, composer of the now famous was never made to practice, but my Although only a child, her voice sounds "Die Tote Stadt." Korngold was born at mother, when she had other pupils at the like that of a woman in the prime of Brünn in 1897 and is, therefore, still with- house, used to let me listen to them play. life. It is unusually sweet and clear and in the first three decades of his life. His I loved to listen to them, but did not want she sings with a freedom and poise which

Fuchs, A. von Zemlinsky and H. Grädener. desire to spend more and more time at great attention is a nine year old violinist. At the age of 11, his pantomime. "The the keyboard. We came to America, be- Oskar Schumsky, born within the shadow cause mother thought there were more of the Liberty Bell, in Philadelphia, This opportunities for music and music study remarkable boy has already played as in America than in Russia.

A Prodigy who Achieved in my mind, such as many plants as ap prodigy. His maturity is very notable in

JOSEF HOFMANN, who was born in they have. It is merely the thought of his tone, as well as his technic. If you "In music the publi thinks in rhythm." OSEF HOPMANN, who was norm in they have the backing the music as beautiful as possible, were to hear him play behind a screen, it and the mind must be alert, Music would

he not only played great masterpieces with at the day Soulandow, to be not only played great masterpieces with at the day Soulandow, to be not only played great masterpieces with at the day of soulandow, to be not only played great masterpieces with at the day of the consummate skill and amazing precocity, later works of Scriabin. Most of my Errore readers had an opportunity some nishes him the best field through which he

ability. Fortunate is the parent who dis- the platform what he could do. Later he mann. Just now, I am studying the Sym-

# Changing Tastes

traits which many wrongly associate with minor pieces. Now, somehow, minor does composers, is valuable for all music loyers genius. In fact, he is an inventor of high- not appeal to me. You may be surprised since it traces the development of classic Who Should Be Musically Trained?

HOWEVER, musical training for the average child who does not manifest a very high standing as a composer. His like him later, I am immensely lond of structural methods.

> but these are not the tragedies of music, just seem to know it from that time on other characteristics. The other The only technical exercises I have are sents what we are accustomed to

unusual gift for absolute pitch. The of the composition as a whole, warded writer played a composition of somewhat from the standpoint of its organ, unity complex nature while Shura was in an- In other words, the style of a work is to works in the larger forms (particularly opera) have not "blossomed" out until THREE RECENT prodigies have at other room. The boy immediately came good in proportion as its phrase by a perfect, the structure of a work is good to the keyboard and played the opening perfect, the structure of a work is good to the keyboard and played the opening perfect, the structure of a work is good to the keyboard and played the opening perfect, the structure of a work is good to the keyboard and played the opening perfect, the structure of a work is good to the keyboard and played the opening perfect, the structure of a work is good to the keyboard and played the opening perfect, the structure of a work is good to the keyboard and played the opening perfect, the structure of a work is good to the keyboard and played the opening perfect, the structure of a work is good to the keyboard and played the opening perfect, the structure of a work is good to the keyboard and played the opening perfect the structure of a work is good to the keyboard and played the opening perfect the structure of a work is good to the keyboard and played the opening perfect the structure of a work is good to the keyboard and played the opening perfect the structure of a work is good to the keyboard and played the opening perfect the structure of a work is good to the keyboard and played the opening perfect the structure of a work is good to the keyboard and played the opening perfect the structure of a work is good to the keyboard and played the opening perfect the structure of a work is good to the keyboard and played the opening perfect the structure of a work is good to the keyboard and played the opening perfect the structure of a work is good to the keyboard and played the opening perfect the structure of the keyboard and the perfect the structure of the keyboard and the perfect the structure of the keyboard and the keyboard and

# Another Patti

can hardly be associated with a child.

"Suddenly, I seemed to find a great Another prodigy who has attracted very soloist with the Philadelphia Orchestra, in America train in Russia.

A great deal of the music I had heard the Boston Symphony Orchestra and the played by my mother's pupil, seemed to New York Philharmonic Orchestra. He

Mr. Austin Shindell, pianist and teacher, play, I have no poetic or fantastic thought veloping the astonishing talent of this cadenza,

"Form" in Music

# By A. Walsall

scales and these I play ten minutes a day, and in this the artist may profitably ac-Cases of delayed musical development are, by no means, unusual. Although are, by no means, unusual. Although Schumann, for instance, started to compare the working of the working and the started to compare the working of the working and the started to compare the working of t later in the morning and one hour in the of Form, it will be found to do so along afternoon. At the same time, I am study- lines of more or less continuous colution until he was well over the age of twenty. tation and the lack of proper educational ing composition with Mr. R. O. Morris. and each stage, as the conditions of ad-In the case of Richard Wagner there training, dropped into oblivion after the This takes a great deal of my time. I vance, must sum up and assimilate the

Shura demonstrated to the writer his ture in music is meant the right triering

# Famous Liszt Cadenza Simplified

FOLLOWING is the cadenza which gives so many pupils difficulty in the Liszt 'Love



come to me at my finger tips, as soon as I was trained by Albert Meioff, of Phila- has submitted the fingering which we precome to me at my mage. One are good a technic. In other words, I listened delphia, who is now operating in conjuncts and absorbed it. When I tion with Professor Loopold Auer, in decided simplification of the celebrated

desire for self-expression and music fur genius that it was difficult to believe a with Mr. Stokowski for some months in WIP, Gimbel Brothers, Pladdelphia, and to be compared with the thrill of being a child had written them. However, he New York and at the same time studied Station WGBS, Gimbel Brothers, New party to the production of that music." -PACIFIC COAST MUSICIAN

# The Gymnasium of the Fingers

Technic That Produces Definite Results

Ru W A. HANSEN

turn on their heels in disgust when they tone of one performer is essentially difare told that the acquisition of mechanical ferent from that produced by another. dexterity demands many, many hours of Thus is he impelled to put forth every unremitting work. For this reason some effort to improve the quality of his playteachers have been led to devote as little time as possible to the purely technical

The teacher himself must, of course, side of piano-playing. "By far the greater be a capable performer and should not be number of pupils," they reason, "never niggardly with illustrations at the keyboard. hope to become artists and could not do A pupil is encouraged by hearing in perso if they had the desire. Why, therefore, son as many artists as possible and the 1 so if they had the desire. Why, therefore, son as many artusts as possure and the desire of the post o have in view—to learn to play the piano particular to note, because they regard it as a sort of social No pianist can afford to ignore the scales

represents a trend of thought and action
The teacher should explain to the pupil not that is absolutely pernicious. Mediocre The teacher should explain to the paper and that is absolutely pernicious. accomplishment and lack of artistic apscales and arpeggios. Let him show how care and attention, might have become a Let him point out that the fundamentals tirely because the training received lacked rizing of the scales and arpeggios in all

To apply the rule of thumb in instances of this kind would be a blunder, because every individuality.

edge of the technical methods and re- to be a most valuable book. sources of the past and present.

By imparting information of this kind to his pupils the teacher may arouse and increase interest in purely technical work. the manner in which the construction and action of the forerunners of the modern pupil's eyes are continually riveted on the of the cadenza will be comparatively easy, proper manner on one day. The arrangeof strength and muscular control.

## Sound Reproducing Machine for Tone Acquisition

throw up their hands in horror and terest. Besides he will learn how the

and arpeggios. Yet hundreds-shall we tematically practice these technical forms. preciation are the price paid and many a the employment of various rhythms and acfeeble flicker of genius, which, with proper cents adds interest and charm to practicing. brilliant light, has been snuffed out en- of harmony are acquired with the memothe twenty-four keys. Let him demon The technical feature of the work should strate how this knowledge gids in sight be not only interesting but also inspiring, reading and memorizing and how seemingly insurmountable technical difficulties are mastered by the ability thus acquired.

Moreover, let him tell the pupil why it teacher must train and instruct according to the dictates of his own capability and a first and then, when the time has come to employ both hands at the same time, to A conscientious teacher of the piano- play more frequently in contrary motion forte will endeavor to make his own musi- than in parallel motion because the difcal education as broad and as comprehen- ficulties occasioned by the passing under sive as possible. He must strive to gain of the thumb occur for the right hand in a very wide acquaintance with the history ascending passages and for the left hand of music, with the literature of the in- in descending passages. Furthermore, he strument which he plays, with the music must show how the mastery of arpeggioswritten for other instruments; and he not only of the triads in all their inversions, dare not overlook the outstanding orches- but also of the seventh chords in all theirs tral works and the masterpieces of chamber —greatly facilitates the execution of scales. music. Besides, he should have a fairly Let him consult and use interesting and thorough training in theory. A familiarity authoritative works on the subject. "Maswith the evolution of the modern piano-forte necessarily carries with it a knowl-Francis Cooke, for instance, has been found tering the Scales and Arpeggios" by James

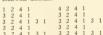
## Memorize Scales and Arpeggios from the Start

planoforte differed from the construction and action of the present-day instrument scales and arpeggios as carefully and as the following groupings on your music pends largely on the time at one's disand action of the present-day instrument beautifully as when this distraction is re-rack: necessitated greater requirements in the field of digital training. This is one method of driving home the importance keys and inversions presents difficulties, it method of driving home the importance keys and inversions presents dimenuits, in method of driving home the importance with the proper application of the principles may be indicated on a sheet of paper to [3 1 4 2 3 1 3 4 2 3 1 1 4 1 3 2 4 1]. Do not neglect to direct the attention of of the proper application of the principles with the proper application of the principles. of weight and relaxation, the husbanding be placed on the music rack of the piano 4 1 3 2 4 1 as a guide. But in time even this help [4 2 3 1 3 1 4 2 3 1 3 1 mechanical perfection should not be looked should be dispensed with. The teacher [3 1 3 2 4 1 4 3 1 3 2 4 1 upon as an end in itself. The goal striven should aid the pupil in solving difficult 44 2 3 1 4 2 4 2 3 1 3 1 for must always be the artistic performance technical problems. Let us note a case in 3 2 4 1 3 1 3 2 4 1 3 1 ance of compositions for the instrument. IN ADDITION, the matter of tone- point. In Liszt's Liebestraum, in A-flat In ADDITION, the matter of tone point, an interest descending it goes without saying, of course, that the invent exercises that will directly enable production assumes real importance. I many an arrange of the state of good sound-reproducing machine origin to be considered as the population of the equipment of a well-furnished mell into the cadenica, in nine cases out of bourg's excellent master-lesson on the a particular piece. Hundreds of little part of the equipment of a weight masses and the plane of studio and a teacher of the planton to the institution of the difference of the planton of the planton of the institution of the planton of t of pupils should also be urged to provide practice the right hand part and the left nical work can be aroused by the use of see how this is done, examine carefully or pupils should also be aligned to provide particles and part separately, noting the fingering stories, songs and nursery rhymes in con- Exercises 34 to 50 of Le Couppey's "The not merely for the sake of entertainment carefully. (For our present purpose we nection with the little pieces and exercises Virtuosity. Fifty Difficult Exercises." not merely for the sake of entertamment carefully. (For our present purpose we nection with the attitle pieces and exercises virtuosary. Firty Dimenti Exercises, and amusement but also on account of shall employ the fingering indicated in the tobe studied, This netting of teaching has Also consult the works themselves from their great educational value. The pupil Errous for April, 1926.) The right hand been very apily and successfully applied in which the author of this admirable little can thus be taught to observe what really part may be divided into the following a number of excellent works now on the book has culled the exercises he offers.

4	2 2 2	3 3 3 3	1 1 1	3	1	4 4	2 2 2	3 3 3	1 1 1	3 3 3	1	
												tic

tinctly accent the key that it strikes.

The grouping of the left hand part is somewhat different:



accompusiment:

In one respect reasoning of this kind really call them "pianists?"—would rather serve that the first group begins with the as dexterous as they should be. Then give an one respect reasoning of this kind take unadulterated easter oil than sysseems perfectly sound, but in another it take unadulterated easter oil than systhumb, the sixth with the fourth finger, him a few simple exercises and train him and that the remaining groups begin with to invent exercises of his own. Point out the third finger.

> third note of the scale. Observe the se- number of pianoforte master-pieces. Prove quence: a major third followed by the your contentions with concrete illustrations. minor scales and arpeggios he is able to tions and assignments accordingly. Scan. learn this cadenza by heart in two or the market for new material without three minutes.

separately according to the groupings in- The haphazard playing of mechanical dicated and without looking at the notes, studies, no matter how carefully done, is the attempt should be made to play both bound to be less beneficial and profitable parts together. Naturally, it will not be in the long run than work performed acpossible to retain the same grouping and cording to a well-regulated system. Variaccentuation. But since it is assumed that our arrangements of work can be made, by this time the problem of fingering has always bearing in mind that some time been definitely solved, let us proceed to de- every day ought to be devoted to scales vise a different way of grouping. You will and arpeggios. On Monday, for example, notice that there are exactly forty-eight one may concentrate on these forms, on notes in each part. Therefore, use eight Tuesday on double notes, on Wednesday groups of six each for the sake of prac- on exercises for independence of the ticing. In a short time the apparently in-fingers, on Thursday on the trill, on Frisurmountable difficulties will vanish as if day on octaves, and so on. It is impos-Attention may be called, for example, to be played from memory. When the by magic, Later on the proper rendition sible to practice all technical forms in the action of the forerumers of the mouern planoforte differed from the construction music it is generally impossible to execute In order to make the task lighter, place ment and apportionment of the work de

M ANY OF those who aspire to constitutes a beautiful tone, a tone that groups for the sake of memorizing the market. In the case of young beginners the opportunities for the proper training the integration of the proper training the market. In the case of young beginners the opportunities for the proper training the market. truly magnificent, and a careful and competent teacher will not let them slip by. By putting interest and zest into the lessons a deep-seated love for music is engendered. Incidentally this is the proper time to weed out those that promise to be impossibilities as music students.

Let the fact not be lost sight of that a good beginning is worth infinitely more than hanhazard endeavor after a faulty foundation has been laid.

## Solving Technical Riddles for Sport S THE STUDENT advances the solv-

A STHE STUDENT advanced ught to ing of technical problems ought to become more and more fascinating. The Accent the first note of each group. Ob- pupil has thumbs, let us say, that are not the fact that the naturally strong but The cadenza itself should be memorized clumsy thumb is one of the most important immediately. This is surprisingly easy in of the digits in modern pianoforte playing. spite of the accidentals. Note that in the Prove to him that to neglect to cultivate right hand we have chromatically descend- the thumb properly means that he will ing broken major thirds beginning on the never be able thoroughly to learn any great

tonic, except the last two notes which constitute a broken minor third. In the left amount of individuality into his manner hand we have broken minor thirds. Ob- of instructing. This is self-evident. But serve that the tonic is followed by a minor do not forget that each pupil has his own third, except the last two notes which constitute a broken major third. This may a set number of studies and pieces that are not be an excellent analysis of the cadenza, assigned and ploughed through by each but it is a wonderful help in memorizing, one that comes to you for instruction. If a pupil has memorized his major and Study the individual and make your selecbrusquely sweeping aside the old.

After the fingering has been firmly fixed Encourage your pupils to practice techin the pupil's mind by practicing each part nical exercises in a systematic manner. posal and on one's talent and ability. A good teacher will keep in close touch with

Peculiar Problems in Piano Masterpieces

PRACTICALLY every piano work of Bach's, Beethoven's, and Chopin's, for instance, presents its own peculiar mechanical problems and should be studied with this in view. The Etudes of Chopin are, with all their artistry, technical studies of the highest merit: and for double notes

be overlooked. Most technical studies should be prac- cal skill does not advance in leaps; the hardly a cure for consumption. But here ticed in all the keys. Pupils, as a rule, mastery of one piece does not qualify is the story: are afraid of transpositions until they are told that, although difficult at first, they become very easy in time, certainly add interest and are productive of excellent results. In addition, they are also effective aids to concentration. Very, very few in his alpine climbing he will scarcely be dearest wish was to become Leschetizky's seemed the comb had never passed, for it pianists, of course, possess the phenomenal forger of Bardy 19/17 mayored (Christofter "agic in the most property touching a to put for under his charge, as in all problems from the first property touching a to put for under his charge, as in all problems from the first property touching a to put for under his charge, as in all problems from the first property touching a to put for under his charge, as in all problems from the first property touching a to put for under his charge, as in all problems from the first property touching a to put for under his charge, as in all problems from the first property touching a to put for under his charge, as in all problems from the first property touching a to put for under his charge, as in all problems from the first property touching a to put for under his charge, as in all problems from the first property touching a to put for under his charge, as in all problems from the first property touching a top at the first property touching a touching a

calling forth the greatest admiration. in which necessary problems are exempli- he should not be obliged to grapple with special studies, giving her the necessary fied. A judicious combination of the two, strange time divisions, unexpected keys, exercise without making serious demands however, seems to be by far the better

fashion one acquires the habit of endeavoring always to play in a manner to matter of scientific grading. invite attention. For very fine directions as to the playing of exercises consult the works of the eminent French pedagogue, Isidore Philipp.

Rigid attention to mere technical matters will also go a long way toward elimi-nating stage-fright in that the painstaking preparation precludes the possibility of "running up against a snag." By being convinced beforehand of being able to do a certain thing onc does it without fear

Both teacher and pupil must bear in mind that there are three things necessary for the retention of technic and a repe-toire: 1, Systematic Review, 2, Systematic Review, and 3. Systematic Review. As Le Couppey says in the preface to his book "The Virtuosity:" "We do not hesitate to affirm that the pupil, however richly gifted and organized, who does not courageously persist in consecrating more or less time daily to finger-gymnastics, will never attain to any other than imperfect results."

# Self-Help Questions on Mr. Hansen's

1. How may the Sound-Reproducing Machine improve tone? 2. How may the fingering of a difficult

cadenza be memorized? 3. How does transposing develop musical

4. What technical exercises may be

culled from Schumann's Toccata?
5. How does technical practice eliminate stage-fright?

# Let the Pupils Do It

## By Lucile Collins

THE same thing done over and over again in the same way gets monotonous,

I found the change seemed to make the assignments "stick" better.

# Scientific Grading

# By George Coulter

Schumann's "Toccata," Op. 7, must not one piece and the next but rather an almost we hesitate in accepting the story in its him not enough chance for playing with a it was believed, had not many months to free mind and with the exercise of fancy. live. Indeed it was feared she would die If the mountaineer never takes time to rest with the spring roses. This poor child's able to enjoy the scenery.

it would be an accomplishment worthy of done there can be no possible suspension of the pupil's progress.

chromatic chords and conundrums in on her strength. These studies consisted, Even the simplest little studies should for that would be to miss the point of the young girl applied herself zealously to fol.

# The "Bel Canto" Legend

# By F. R. N. Cisco

CARL VAN VECHTEN'S "Red Papers on Musical Subjects," written apparently in some heat, include an essay on the "New Art of the Singer" which deals a little roughly with the traditional respect for bel canto; but he has the veteran Mr. H. T. Finck on his side.

"In Handel's day," says Van Vechten, a singer was accustomed to stand in one spot on the stage and sing; nothing else was required of him. He was not asked to walk about or to act; even expression in his singing was limited to pathos. The singers of this period, Nicolini, Senesino, Cuzzoni, Faustina, Caffarelli, Farinelli, Carestini, Gizziello and Pacchierotti, devoted their study years to the preparation of their voices for the display of a definite variety of florid music. They had nothing else to learn. As a consequence they were expected to be particularly efficient. Pornora. Caffarelli's teacher, is said to have devoted six years to the instruction of his pupil before he sent him orth to be 'the greatest singer in the world.' Contemporary critics appear to have been highly pleased with the result, but there is some excuse for H. T. Finck's impatience expressed in 'songs and song impatience expressed in songs and song writers.' The favorites of the eighteenth some 30 seconds). Then go to the piano of excellence, reflection and synchronism. writers. The tavorties of the eigencenth century Italian audiences were artificial and try the hand condition upon some Sayles Memorial Hall, in Providence, is

as beating a trumpeter in holding on to

getting ahead of it; or Caffarelli, who citals. getting, active and this addicaces by singing, in entertained his addicaces by singing his add and down two octaves. Caffarelli was a have absolutely no sympathy. It seems would sound a clear C-sharp in response to and down two octaves. Canadan was a new common of the famous teacher Porpora, who to me a thing apart, not to be mentioned the sounding of a great A, one of the pupil of the fathous teacher roupous was to the same sentence with true, legitimate overtones. Whispering galleries, where again in the same way gets monotonous, wrote operas consisting cincity of mone in the same someone with true, legitimate overtones. Whispering galleries, where as we all know. So, when I noticed some otonous successions of florid arias reseme mutical art. I find nothing in it; it stays sound is reflected to a great distance, are only pupils getting careless about looks bling the music that is now written for nothing to me-mothing but discord on the state of the same triple and symbol the but dome-shaped halls. When the laws of symbol the same triple and s flutes and violins. All very well for the tary is to be been seen and sympathy, but al-chronism are fully discovered we shall be no doubt, but Cuzzoni sing isome? Come it to arouse jeeing was sympathy, our ar-fraustina sing Mélisande? And what ways fail to find these or anything that able to demolish buildings or throw down.

# Leschetizky and the Invalid

A runt s steady progress depends upon The following story of Leschettarys and the following given judicious grading perhaps more than on kindness of heart is old by the Comtess Beethoren extant is the following given apything else.

Angele Potocka

While we are willing by Romaine Rolland in his life of the apything else. There should be no sudden gulf between to credit Leschetizky's generosity in full

"The directress of the institute (the conpupil; but it was not considered advisable Many a teacher's perplexity touching a to put her under his charge, as in all probrealized immediately that her music could The aim should be never to confuse the serve merely to brighten her few remaintake the examinations required at Smolna, she returned to her family, but continued

to study privately under Leschetizky. next room to talk with his friend. After a few minutes' conversation Rubinstein asked Leschetizky why he had the Chopin choly F minor study played by two pupils. Softly opening the door, Theodore showed him Mlle. Djimkowska playing it in octaves. She was indeed entirely restored to strength (!)-serene happiness in her work had brought her physical health; and for once, at least, Theodore's kindness had not been unrewarded "

# "My Wrist Is Like Jelly"

# By R. Dent

"My wrist is like jelly," said the famous should in itself be a musical instrument." "My wrist is like jettly, sate the range should in itself be a musical mission plants de Pachmann in trying to express his view of relaxation. How can this much by college professors, that we understand discussed but seldom attained condition be the chief points of synchronism and rediscussed but sendon attained conditions the cine points of synchronism achieved? One good exercise is this: Let flection of sound as applied to halls. The the hand dangle from the arm at the side. wish is father to the thought, for there Rotate the arm so that the hand moves are more poor halls than good ones, even Rotate the arm so that the manumers are none proposed and the most modern edifices, the sensation is that you have a ball of "Here are a few of the accidents, some the continuous and the most modern edifices." from side to saw wan such rapping that in the most modern entires, the sensation is that you have a ball of fluffy air in the hand. Alternate from the happy and some the reverse, of architectural right to the left hand for about five min- acoustics: utes (employing each hand separately for "Salt Lake City Tabernacle is a miracle

# Beethoven

## By Victor West

THE following story of Leschetizky's PERHAPS the most vivid pen-portrait of

"He was short and thick set, broad imperceptible increase in difficulty. Technipathological implications. Piano-playing is
shouldered and of athletic build. A big face, ruddy in complexion-except toward the end of his life, when his color became harder one. Such a course imposes a servatory at Smolna) one day spoke to sieldy and yellow, especially in the winter continuous transfer and course imposes a servatory at Smolna) one day spoke to continuous strain on the student and gives him of a young girl, a consumptive, who, after head been remaining indoors fan him not enough change for changing midders him of a young girl, a consumptive, who, from the fields. He had a great the fields are the student and gives him of a young girl, a consumptive, who, from the fields. from the fields. He had a massive and rugged forehead, extremely black and extraordinarily thick hair through which it tling 'serpents of Medusa.' His eye shone this is not absolutely necessary, although be affirmed that where the grading is defully the shade, with expressively great blue eyes the shade with expre to which hope lent splendor. Theodore color. When they shone in dark splendor crally appeared black; but try ciple opposed to the use of mechanical mechanics and mechanics of the must be conceptions of the must be exercises, restrict your attention to pieces for him should always be perfectly clear: without demur, and set to work to devise the serve merely to brighten her few remaining days. Nevertheless, he accepted her really a bluish grey. Small and very set, they flashed fiercely in moments of without demur, and set to work to devise the serve merely to brighten her few remaining days. Nevertheless, he accepted her set, they flashed fiercely in moments of without demur, and set to work to devise the serve merely to brighten her few remaining days. Nevertheless, he accepted her set, they flashed fiercely in moments of without demur, and set to work to devise the serve merely to brighten her few remaining days. Nevertheless, he accepted her set, they flashed fiercely in moments of without demur, and set to work to devise the serve merely to brighten her few remaining days. Nevertheless, he accepted her set, they flashed fiercely in moments of without demur, and set to work to devise the serve merely to brighten her few remaining days. Nevertheless, he accepted her set, they flashed fiercely in moments of without demur, and set to work to devise the serve merely to brighten her few remaining days. Nevertheless, he accepted her set, they flashed fiercely in moments of without demur, and set to work to devise the serve merely to brighten her few remaining days. Nevertheless, he accepted her set, they flashed fiercely in moments of the serve merely to brighten her few remaining days. Nevertheless, he accepted her set, they flashed fiercely in moments of the serve merely to brighten her few remaining days. neculiar way under the influence of inspiration, reflecting his thous fingering, in the course of playing a piece, in great part, of wrist movements, and the marvellous exactness. Often the inclined His nose was short and broad with the to that would be utilisted beautifully, for by practicing music. Yet, if prudently led up to, these lowing the advice of her master who, in His nose was short and broad with the be executed beautifully, for by practicing music. Yet, if prudently led up to, these lowing the advice of her master who, in His nose was short and broad with the purely technical work in a truly musicianly technical features never act as a barrier turn, devoted as much carnest thought to between player and music. It is entirely a her case as though he expected to bring the lower lip somewhat prominent. He her health was already improved. Able to break nuts, and a large indentation in his chin imparted a curious irregularity to the face. 'He had a charming smile,' said Moscheles, 'and in conversation a manner "One day Anton Rubinstein called dur- often lovable and inviting confidence; on ing her lesson. Theodore left her at the the other hand his laugh was most dispiano, and, closing the door, went into the agreeable, loud, discordant and strident'the laugh of a man unused to happiness. His usual expression was one o' melanquently become transfigured, the access of sudden inspiration seized him at random, even in the filling the passers-by with amazer it might be when great thoughts come to him suddenly, when seated at th 'The muscles of his face would st

# his veins would swell; his wild ey would Architectural Acoustics

become doubly terrible."

Dr. H. T. FLECK, musicologist, and

century Italian audiences were artificial and the solution of the solution of the solution and companies, like Farinelli, who was piece. The results should be most gratify the opposite. The Brattle Street New male sopranos, like Farmeni, who was frantically applauded for such circus tricks ing. The writer remembers seeing Edward Church, in Boston, was sold at a nominal MacDowell do this very thing, many times, sum because the rumbling echoes made as because a rrumperer in notating on to a note, or racing with an orchestra and in the green room before his public re-religious services impossible. It has since been partially rebuilt and is now in use, no orders, the Community of the significant continuous and the significant century?" tile."—Nicholas Minteres, and functional buildings of the sounding of a single tone, not necessarily very loud, but continuous."

# How America Can Develop A National Music

By the Eminent American Pianist and Composer

JOHN POWELL We regret exceedingly that our limitations make it possible to give

is, however, made clear.

The following discussion of an important subject is taken in part from a lengthy address which Mr. Powell has delivered many times in different parts of the country. Mr. Powell has taken the positive stand that if we desire to create a national school of music in America, it must be founded upon the music of the Anglo-Saxon races which were pioneers in America. We know that many of our readers may take exception to Mr. Powell's opinion; but, as in all of our previous journalistic career, THE ETUDE presents opinions upon all sides of important questions, knowing that this is the best way in which our readers may be informed upon matters in which there is a public interest. All that THE ETUDE editorial

Is the subject one which deserves widespread attention? Is the writer sincere?

Is the writer an authority of high standing?

was automated process. Upon studying into the inherent fallacy in their fundamental present stage of development, it is unique tributions to this field in my "Sonata Virginia Conditions in this country, he saw that the inherent fallacy in their fundamental present stage of development, it is unique tributions to this field in my "Sonata Virginia Conditions in this country, he saw that the inherent fallacy in their fundamental present stage of development, it is unique tributions to this field in my "Sonata Virginia Conditions in this country, he saw that the inherent fallacy in their fundamental present stage of development, it is unique tributions to this field in my "Sonata Virginia Conditions in this country, he saw that the inherent fallacy in their fundamental present stage of development, it is unique tributions to this field in my "Sonata Virginia Conditions in this country, he saw that the inherent fallacy in their fundamental present stage of development, it is unique tributions to this field in my "Sonata Virginia Conditions in this country, he saw that the inherent fallacy in their fundamental present stage of development, it is unique tributions to this field in my "Sonata Virginia Conditions in this country, he saw that the inherent fallacy in their fundamental present stage of development, it is unique tributions to this field in my "Sonata Virginia Conditions in this country, he saw that the inherent fallacy in their fundamental present stage of development, it is unique tributions to this field in my "Sonata Virginia Conditions in this country, he saw that the inherent fallacy in the conditions in the condi we all fover music very much. And he contention, to such though it very sad that we, who were doing As interesting and valuable as the conprimitive African music bears little direct suite "In the South" and more recently in thought it very sad that we, who were doing As interesting and valuable as the conso much for the welfare of European music tributions in this field have been, it is alrelationship to it. They infer that it is my "Rhapsodie Negre" for piano and orso much for the wenarcot curopean music submissions in this beat made occur, it is an establishing to it. They are state to my charge our exerce for plane and often musicians, should not have a music of ready apparent that the Red Indian school possible to build on this foundation a school chestra. In my own case, however, the and musicians, should not nave a music of reasy apparent that the acd musician school possible to think the total navigation a school cuestra. In my own case, however, the our own. He was carried away with the can never give us a national American of music of character and distinctiveness expression was purely objective and was our own. He was carried away with the can never give us a national American of music of character and distinctiveness expression was purely objective and was Stephen Poster sough which he erroneously music. We Americans are not Red In- which can take the same place in America. Trankly intended to be character music. I Stephen Foster songs which ne erroneously music. We Americans are not recurs the surface and the surface of the other songs which he thought interesting Europeans in race and language. And it and which Moorish music has in Spain. other songs which ne thought interesting that open and valuable. There were also the Indian could never be possible to express our The accomplishments in this field have can music. When the negro music is anamy valuable. and variable. There were also the indian codin lever of possible to express our line accomplianments in this neto have team music. When the negro music is analolololology in terms not been as valuable as those just consider byzed, we see at once that that part of it real negro songs and finally, the popular of the musical idiom of an alien and primiered. We are all familiar with the negro which is purely negro is almost as meagre nuste of the day. Dorikk insisted that tive race. Of course, for purely objective influence upon our popular music, comnuisie of the day. Dvorak insisted that twe race. Or course, for purely objective innuence upon our popular music, com- and monotonous as the Indian music. Many these elements could be used to build up a works of special character and local color, monly known as "ragtime." But even the of the best known negro songs are now these elements could be used to build up a works of special character and local color, monly known as "ragtime." But even the real American school of composition. To the Indian basis can be used to good adworks of serious composers in this direct known to be not folk-songs at all, but the prove his point, he wrote a very beautiful vantage, just as Brahms, the most German tion have usually embedded only the lighter compositions of white men, as, for example, prove ms point, ne wrote a very nearming some as presents, one mass of all recent composers, used the dance and more superficial elements of the negro the Stephen Foster songs. And the negro quartette in E minor, based on such matequartette in n. minor, cased on such mater via an recent composers, used the dualice and mate superficial settlements of the negro the stephene reservoirs. And the negro trial as I have outlined. He continued this music of the Hungarian gypsy. But think idom, as, for instance, MacDowell's "Uncle spirituals, it has now been discovered, are tial as a bave outlined. He continued this mass of the imagersul grips, our trials are not measured, as now the same of the same of the loss to the world if Brahans had lim-Remus." Dvořák's "New World Sym-also chiefly European in their origin, being Symphony, his masterpiece, and also other ited his musical creation to the setting of plony offers a notable exception. Remerdy negro adaptations of white campcompositions, best known of which is the gypsy tunes!
"Humoresque," which is nothing more than a variant of the tune, Old Folks at Home. These ideas of Dvořák exerted a large influence on music in America and almost immediately various groups began to spring up with the idea of developing a character-

istic and distinctive American music. I will not attempt an exhaustive discussion of these various movements, as the subject is very intricate and the various circles of influence often intersect. But I think the following analysis will be found

- to be fairly comprehensive: 1. Red Indian School;
- 2. Negro School;
- 3. Stephen Foster School;
- 4. Popular Music School;
- 5. Ultra Modern School; 6. Anglo-Saxon Folk Music School. We will take up these movements in order
- and discuss their past accomplishments and what they offer us for the future.

## Red Indian School

THE ADVOCATES of this school claim that if we wish a distinctive American music it must be based on the only real American music, Indian folkmusic. They claim that the Indian music is filled with beauty and character, and that by proper development it could be freed from manifest limitations and made the vehicle for the expression of a truly national music. The earliest and most important work along this line was accom-plished by the "Wa-Wan" movement, led by the enthusiastic and brilliant Arthur Farwell. Under his leadership the "Wa-Wan Press" was founded and many interesting settings of Indian folk-music were published. The movement did not, however, confine itself only to the use of Indian themes. It also brought forth excellent settings of poems of Poe and Whitman in a style which, at that time, was very novel and

in the extreme, and many critics regard him as the foremost American composer of the time. BOUT THIRTY YEARS ago, a daring. Use was also made of negro materich and varied field for musical developare unacquainted with these settings to provery remarkable man came to this rial. With the exhaustion of the easily availment; that it is filled with melodic charm cure them and study them at the earliest very remarkable man came to this trail. With the exhaustion of the easily available man; that it is filled with melooic charm cure them and st country from Bohemia. His name able Indian material, however, the move-country from Bohemia. His name able Indian material, however, the move-— county from notetine. The name and install material, nowever, the more and installing seen parents and possible moment.

was Artonin Dvořák Upon studying mi-ment lost impetus, as was inevitable from broad humor. They assert that, in its Formerly I, myself, made certain continuous seen parents.

only about one-third of Mr. Powell's original address. His main thought

In 1901 he received his degree of A. B., upon graduation from the Uni-

versity of Virginia. He then studied with Leschetisky in Vienna, from

1902 to 1907. His debut as a pianist was made in Berlin, in 1908, after

which he played with very great success in European capitals. His Amer-

ican debut was made in 1912. Since that time, his prestige as a virtuoso

has been expanding yearly. He is recognized as one of the foremos!

pianists of the world. His work in musical composition has been serious

John Powell was born in Richmond, Virginia, September 6th, 1882.

Negro School

THE ADVOCATES of this school which are those of a young Texan, David odic and harmonic structure their Caucasian that the negro music offers a Guion, of Dallas, I must urge all who origin.

THE ADVOCATES of this school claim that in the Stephen Foster songs, and other songs of the same period, they have a wealth of material of great beauty and distinction; that these songs are intimately associated with our historical development and lie very near the heart of our people. There has been more talk than action in this field, and the only examples that I can give of compositions influenced by Stephen Foster are "The Banjo" of Gottschalk, the Largo of Dvorák's "New World Symphony," "Humoresque" and Percy Grainger's "Tribute to Stephen Foster" and "Colonial Song." As much as I love and admire these songs, 1 feel that they are too closely identified with a particular period and a particular condition of society to be of more than superficial assistance in developing a national music. The innate spirit of the Stephen Foster melody has far more in common with the German folk-song than with the Anglo-Saxon. In fact, so striking is their resemblance to German folk-music that many serious critics-I do not agree with them-claim that Stephen Foster was not their author, but that he got them from an old German and merely purveyed them to the public.

# Popular Music School

THE ADVOCATES of this school claim that in our popular music we have a mass of material absolutely unique and characteristic of America; that nowhere else in the world is there anything comparable to our ragtime and our jazz; that all the newness, vigor, irreverence and hurly-burly of American life are truly



JOHN POWELL

quently on this basis a national school phere and tone color are often remarkable. field thoroughly and published ten volumes singable. So it was to their untrained and of music can be founded. They point out that Haydn, Mozart and Beethoven wrote music for the ballrooms of their time; they point to the waltzes, mazurkas and polonaises of Chopin as evidence that solution of our problem. the use of popular dance and song forms

is not unworthy of serious music It is not difficult to demolish this snecious argument. In the first place, I deny ple; that the most valuable achievements ing his investigations. that this music is characteristically American. It is a spurious product foisted national in spirit. They point out that off on the public by vaudeville and mu- music, as we know it and love it to-day, sical comedy magnates of Broadway. The taste for it is cultivated by professional "pluggers," and it is usually artificially school began to flower when the dry ec- Not only did the population as a whole manufactured by the lowest and most clesiastical forms became imbued with the take the keenest delight in the song and vulgar type of the foreign musical parspirit of the follogong. German missie the dance, but almost every gentleman also
asite. Admitting the charm of the negroid came to life when "Papa Haydi" began could read fluently at sight his part in a
spirit of the follogong. German missie the dance, but almost every gentleman also
my home," and "Brother Green," in which
spirit of the follogong the particular of the period of syncopation of the ragtime, and the Latin- to use in his symphonies, chamber music sixteen-part madrigal—and this at a time merican spice of the more recent jazz and oratorios the folk-songs of his native when even the most cultured showed a woerhythms, I must point out the manity Croatia. Mozart followed in his tread, ful deficiency in the technic of spelling, and imbecility of the melodic line of though to a lesser extent. And Beethoven as, for instance, the illustrious Shakesthese compositions; also their monotonous went even further in the use of the folk-peare, who experienced difficulty in spell-should be our most treasured cultural insimilarity, one success often engendering song and folk-dance in his most serious ing his own name consistently. a whole succession of watery imitations. compositions. Schubert's idiom followed I put this question to you. Do the musso closely that of the folk-song that some
Office real above your national
The recurrent above your national above your national above your national
The recurrent above your national above your ical comedy and the vaudeville stage of his songs have been taken up by the script of the Tudor period shows the represent the real spirit of our land and people and have been taken up to stript of the read spirit of our land and people and have actually become folk-enormous musical development of that day in content but, even from the purely technique. people? Can the spirit of Washington, of songs. And this, to my mind, is the and demonstrates conclusively that the Eng-Lee, of Lincoln, of Woodrow Wilson be highest honor a people can pay to a com-lish musical culture of that time was far perfection rarely achieved by even expressed in terms of this gaudy vulgarity? And yet even this idiom can be used effectively in character music, as is shown by the tangos of Boyle and Carpenter and the "Golliwogs' Cakewalk" of Debussy. I, myself, must confess to one or two experiments in this field Clowns from my suite "At the Fair" and Poeme Erotique from the suite "In the South,"

## Ultra Modern School

THE ADVOCATES of this school claim that America is a new country, situated in a new world; that we are the living embodiment of a miraculous denial of the Solomonian dictum: "There is nothing new under the sun." A music adequately expressing all this novelty must, above all, be new; it must sever al connections with a European past; it must be free from all rules and restraints; it must ignore all traditions of form and

biology. We have already seen that the innate values of speech lie in the traditional associations and connotations. And this is equally true of music which is as much a language as speech itself. No language can be artificially manufactured: and if such a thing were possible that language would still be of no value save as a vehicle for a mathematical treatise. This is even more true of music, the the Anglo-Saxon is unmusical. He is the language of mood and emotion. The truth of this is seen when we examine idea is still extant and thirty years ago with meaning for themselves; but, with- the Anglo-Saxons and would say, out a common means of communication, have no folk-music, what is Billy Boy,' the content must remain as securely locked as the secret of the Sphinx, in their own 'Lord Lovell,' 'Hangman Hold Your Hand,'

but communication. And this is especially warded with contemptuous silence. true of literature and music. Of what value would a poem be if written in a Cecil Sharp began publishing his colleclanguage invented by the author and tions and settings of English folk-songs known only to himself? As a matter of I can never forget my relief, pride and joy fact, these American musical "Chaoticists," when in 1905 a volume of these folk-song (I would call them) fail even in attain- settings came into my hands and I was ing novelty, their works being nothing told that Sharp had already published six ing novelty, their works being norming our that small plants and the state of the s more nor less than cheap reputats of mose one volumes of the several familiar to me in my childhood in peramentally phlegmatic and unmusical. with this noble inheritance would revive of the recent European musical gole several tangent to be an in my substance of the several tangent to be an in the several tangent to be a several ta shevists. And yet some composers of this virginia and called the called the control of their avowed aims. Saxon I had a right to exist in the world tive; his popular songs were sentimental and feelings which are the crown of our school, in spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms, sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle upon a spite of their avowed arms. Sacous triangle up have preduced work of value-for you musually has a last a mark market and are as much bound by a tradition when guage, and that the folk-song of my own a folk-music of his own! The habit of the inauguration of a Golden Age of Naare as much bound by a tradition when gauge, and that the support of the season of the

a music to be truly national must be based songs which he selected from the six hunon the national musical idiom of the peo- dred and twenty-five he had collected durin musical history have been essentially

Schumann, Wagner and Brahms sarried on the Schumann, Wagner and Brahms and the summer and the schuman schuman

In Frânce, folk-music was less rich and in-meeting, and this accounts for the relative interesting and this accounts for the relative formation of the property of the relative of supreme genius emanating from France in recent times being the "Garnen" of Bizet. Fonnish folk-music idiom. It can be safely stated that all the music which is really alive wish a living music in America, we shall have to provide it with a folk basis,

# Anglo-Saxon Folk-Song

WE HAVE SEEN that our only hope for a nation in America lies in grafting the stock of our culture on the Anglo-Saxon root. Is it not equally evi-The fallacy of this contention is at dent that if we desire a music characteronce apparent to any student of history or istic of our racial psychology that it must be based upon Anglo-Saxon folk-song? By way of analogy, it is inconceivable that even to our own day.

Persistence of this traditional folk-must our national literature could be in any

the work of our American ultra-modern- was fairly universal. But even as a child the demand for music reappeared, there ists. Their concoctions may be filled I writhed under this accusation against were no native musicians. Foreigners had 'Frog Went A-courting,' 'Barbara Allen,'

But I was justified when, about 1900,

proof of his assertion, has published a vol-they were waxing fat. The advocates of this school claim that ume of settings of English-American folk-

## England's Musical Era

IN THE DAYS of Merric Linguistres England was acknowledged to be the

superior to anything which the contemposers of the most surpassing genin poraneous continent had to offer. This this proves not only the innate musimusic is now being transcribed into the of our race, but also the high place of modern notation by enthusiastic scholars musical culture and taste that our who claim that it constitutes a cultured fathers, as a whole, had reached, and treasure as important in music as is the which, consequently, is reattainable by us. Elizabethan literature in the world of let- their descendants.

## Puritan Influence

WITH THE GROWING power of the Puri-tan movement, however, all forms of art came into disrepute; all that was beauti-ful, pleasurable or gay in life, came to be considered wicked. Under Cromwell not only

our national literature could be in a court national literature could be in a court of things: First, the intrinal evaluation of the literature of the liter

When, on the restoration of Charles II, "If we to be imported to supply this demand, These imported musicians attained complete command over the musical field in England. The situation was exceedingly and other songs?" My question would profitable to them; and naturally they used For the purpose of art is not expression produce little effect and was usually re- every means to strengthen and maintain, even to the present day, their strangle-hold and understanding of us than could a year's on the situation

The American Problem WHAT I have just said applies equally at Gettysburg." It would open the secrets organized propaganda was put into effect, our traditions and our behavior, to those The Anglo-Saxon was not merely musi- musically sensitive foreigners as could

embodied in this music; and that conse work, and their achievements in atmost race. Sharp, having covered the English English language was crude, harsh, unconstitution this best in the best conservation of the best conser of his collection, has since come to Amer- clumsy tongues. And as there was no ica for similar work in this country. He native competition, there was no influence WE HAVE NOW come to a movestates that in the Appalachian district the to compel them to learn to use and respect ment which, I believe, promises a field is even richer than in England and, in the language of the people on whose bounty

# Beauties of Anglo-Saxon Folk-Song

FOR PERFECTION of line and richness of color, the beauty of Anglo-Saxon folk-music surpasses any other in the whole world. It embraces all the his-N THE DAYS of "Merrie England," torical periods of the race, from "Lord Rendal" which, by internal evidence and music in the art forms. The old Italian most musical of all the European countries. analogy, can be shown to derive from the Green Mossy Banks of the Lea," in which (Confederate) foe has laid me low.

The incalculable importance and value to us in America of this folk-music, which heritance, is immediately apparent. Here, The recent discovery in the archives of at last, we have a basic idiom thoroughly

HERE, INDEED, we find the will ion of our problem, but this solution can be effected only by a serious and interstudy of the field, and this not merel musicians, but by the musical laity as And this study will not be arduous. folk-songs are equally fascinating untrained musically and to the to trained musician. The universality appeal is their chief glory; they the babe on the mother's knee as the old man tottering on the all death; the farm boy, as the colleg dent; the business man, as the univ professor; the factory laborer, as the entist or poet. Above all, they rejoid soul of the creative musician, who can in them a perennial and eternal source ideas and inspiration; for they lend the selves marvelously to development in the most complex musical architec-They should be studied in all our school and higher educational institutions; t should furnish the principal basis for our community singing; but, above all, the should be loved and honored in our homes It has been wisely said: "Let me write

the songs of a nation and I care not who makes its laws." And, after all, this is the most important aspect of the matter. Let those active in the Americanization of alien clements heed this. For these immigrants, be they ever so ignorant and uncouth, love music and understand its language-the real, the practicable Esperanto. An hour's enjoyment by these newcomers, of our folk-music, would engender more sympathy study of "The Declaration of Independence," "The Constitution," Washington's "Farewell Address" and Lincoln's "Speech to America. To this purpose, a wellyou consistently break its laws as when peope, so are from being manesanton, mintors acceptance of tuses author oracles tonal Art, but assure to us as well that su-you follow them. In spite of themselves, was more varied and richer in power and was early formed. They did not even let preme glory, a nationhood unparalleled in logic and coherence often creep into their beauty than the folk-music of any other us have opera in our own language. The the annals of all times

# THE ETUDE Beethoven's Piano Sonatas and How to Teach Them

By FREDERICK CORDER

Professor of Musical Composition at the Royal Academy of Music, London, England This is the final article in Professor Corder's remarkable Series of Lesson Analyses on Beethoven Sonatas

Part XI

Sonata IX in E (Op. 14, No. 1)

because they are supposed to be easy. This and bass clash in 31-2 and 35-6. Theo- places where you will need it. arge hand of ten fingers. The learner, but would not turn back and write ho has not yet attained to this attitude mind, finds a stave for each hand the ost belogul. For him the Kroll edition Bach's "48" is ten times easier than that of Czerny-though probably he loesn't know why. If he doe's he wonders why somebody does not facilitate Bee- because he was too proud to admit to could tell him, but I won't.

# Primitive Methods

OW IN Beethoven's time this simple we all make blunders occasionally. truth had not yet dawned on the it does not matter which of our ten fin- B's during these four measures. gers plays a note, provided we get the tone we want: it is purely a matter of individual convenience and comfort. For instance, I play the sixteenth notes in measures 5 and certainty if they take the first four of (neatly, and in ink) a letter L under the 4th groups of each of the two measures, two hands a phrase apiece. But you can mark the imitation just as well my way, holding it close down to the keys. and with a greater security of fingering. This is a simple example; you can find

many others for yourself. The turn in measure 8 consists of three the place of the first of the four. Measure 10 looks rather muddy; it only means that you are to hold down all the notes. The fingering has to be humored, to keep the legato. This is it:



# In the Rondo you will need to look suppose, that so low down it sounds a the fifth (complete) measure before mere grumble, anyway, and a whole-tone

never would allow himself to be at faulthe was so conscientious and painstaking, how could he be? But "to err is human;"

The turns which occur in 39 and later have not grasped it even yet). So the lowed by two eighth-notes; therefore they wise teacher is perpetually having to say, come out of the time of the first note, as No, that is played by the left hand," or is always the case when this note is dotted. the right, as the case may be; but the It would be much clearer to have written wise editor, longing to apply the rule it in full. At 57-60 you will get your pp quoted above does not dare to do so, be- more easily and reduce the stretch of the cause of the weaker brethren. At any rate right-hand chords if you will accept the we all know now, or ought to know, that assistance of the left hand in playing the

can tell you that I have found most people for the right hand. If you will practice it a few times in single notes-that is, with 6 of this Sonata with much more ease and the thumb alone—you will understand wherein lies the difficulty. To maintain every eight with the left hand. Mark any degree of legato the thumb must pretend to be two fingers and use alternately Ist and 3rd and a letter R over the 2nd and its tip and ball. The upper notes, when you play them, must be done by sliding and feel the improvement. Beethoven did the fifth finger and helping it out with

There is nothing else I need advise you about, except the final measures, from 157 which are unplayable by small hands, and cannot possibly be arpeggioed. So you notes here, C#, B, A#, the bass supplying must take this alternative in the left hand.



THE NEXT TWO Sonatas are am reluctant to point out an apparent Try to remember this useful device for be prepared for a very momentary break, taught a good deal, not so much on oversight on Beethoven's part, but you can-rendering possible repeated chords that are or breath-pause, at the crucial moment. account of their musical interest as not fail to notice how terribly the treble beyond your stretch. There are several Endeavor to avoid any increase of tone on

because they are supposed to be easy. This and base cash in one and base cash in one as successfully one may do anything of this sort. The Allegretto is also ill-adapted for come in with all the more unexpectedness. uite unsuited to a hand with a moderate in contrary motion, provided the parts small hands. The left-hand cannot play the The repetitions of this effect are easier, but retch; the notation is old-fashioned, move stepwise and come right in the end, fourth and corresponding measures legato; less potent. In all such cases it is the first and editors would die sooner than im- But compare this harsh progression with for no fingering will fit it. It is best to slide surprise that counts. I omitted to point control would the sound that his corresponding one at 123-4 and 127-8 the thumb from G on F\$, but that is very out that the trill on F in the 11th measure, the experienced musician cannot conceive when you will observe that by a simple difficult. The measure (62) which leads having no accinecatura before it, starts that it matters how you write music, pro- re-adjustment of tones and semi-tones the into the Maggiore always amuses me. The like that in 21, on its upper note; but uled it is grammatically correct: the ex- ugliness is almost entirely chiminated. As two E's are carefully joined by a slur, surely you know all about these rules by rienced teacher knows that you more the one purports to be a transposition of regardless of the fact that you cannot now! Notice, though, that that in 44, undouble the difficulty of a piece when- the other and the harmonic progressions reach two octaves. But also, however you like its neighbors, has no turn after it. If er you fail to observe the rule each hand are identical, why need he have gone out play them; they will sound as if slurred, you are very adroit, you will find a very its own store, though you have to change of his way to make the passage cruder for the simple reason that the upper E has neat way of executing the two following of d a hundred times. The experi- one time than the other? Such modifi- no damper and goes on sounding whether trills is to pop in the little first Po of each need musician has learned how to finger; cations were not habitual with him. I you will or no. Do not forget that after measure with the left hand instead of, the only wants to see the treble notes higher should imagine he was dissatisfied with the repeating the Allegretto you have to jump as is usually done, playing the whole of 45 p than the bass ones; he possesses one first version and improved it in the second to the short Coda, which is generally hid- with left and 46 with the right. I might den away somewhere on the next page.

## The Rondo

starting. I hope you understand what four-part writing means, because, if not, thoven's Sonatas in the same way. I himself that it was not good. And he you must learn. I find many piano students measure. Yet it is quite simple, really. The only way it could be improved would in the inconsistency, so it is probably an be to write the accented B half-note in error. It is of small importance, anyway the treble as two tied quarter-notes, bemusician's mind (there are plenty who measures are all played so as to be folplay Dr. Remember to play the trills at 20 with their upper notes first. Six notes apiece should just do. In the middle part (47) take no notice of the numerous dots you see. They are not meant for staccato

nice and loose

## Sonata 23, in F Minor, Op. 57 Commonly Called Sonata Appassionata

musical interest. The bursts of fortissimo tern of the 2nd and 4th beats chords invading the tracts of mysterious instead of 6 plain sixteenth-notes. but uneasy quietude, are very startling, and From 227 to 234 the left hand must on a novel character is gained by making the no account assist the right. This is his 2nd subject (35) a kind of continuation of great show. After the pause and double the first, instead of the more usual piece bar do not rush the first three chords of of contrast to it. After the pause in 16, the Piw Allegro, but keep a definite time where a piano has crowned a forte, we as fast as you conveniently can. If you have the reverse effect required, and must go too fast at 249 there will be hopeless

in 50 should be Da instead of Db, as it is written. The reason that this oversight has remained for so long unnoticed is, I passing-note, even below the dominant, is not unheard of in Beethoven. But if one compares it with the corresponding passage at 189, the passing-notes will be found to be Ba and not Bb. There is no point

marks, but represent a slight accent which In 71, 73 and 75 there is no reason for you would make anyhow. In some editions giving the upper note of the second chord a well-meaning editor has directed you to to the right hand. The trill will be betlet the left hand assist in the arpeggios ter played and the chord will sound more In the middle part is one of the most structured truthes our instrument structured truthes our instrument structured truthes our instrument structured truthes our instrument structured truther our instructured truther our instrument structured truther our instrument structured truther our instrument structured truther our instructured truther our instrument structured truther our instructured truther our instructured truther our instructured truther our instructured truther our i affords—a long melodic passage in octaves, culty, and it is likely to keep smoother. five-note arpeggios—81 to 90—feel odd at At 108 we get a two-against-three pas- first, to fingers unaccustomed to such sage which can easily be mastered if you grouping; but since the chords are simple will practice it a few times, playing the and familiar it is sufficient to stress the left-hand part in quarter-note chords in- first of each group and to remember that stead of triplet arpeggios. The variation the left hand has always 6 groups of 5 at 121 can be conquered by the old method, notes and 2 of 6. As to the fingering, this "Cold'cup o' tea, cold cup o' tea." or "dum can be done in so many ways that you dicky dum," if you prefer it. The trill at had better get the thumb to take the high-130 you ought to know how to play, with- est note of each five (or six) and let the not do this, because he thought only of the fourth, and even the third if it can out telling. But play an even number of others come as they may. At 93-104 be pointing the imitation, and so gave the reach. But raise the hand as little as notes, whatever you do. And the last sure to change the fingers on the repeated possible and try to feel that someone is octaves are not to be bony and spiky, but Ab's, perpetually; it is the only way to keep them evenly subdued, and from 105 to 107 keep the thumb to his Ab, turning over the 2nd each time for Bb. All that follows is on all fours with what we have already learned until we come to the THIS IS ONE of the few "hattle- bravoura flourishes, 218 and 234. The third horses" of the pianist, which is gen- and fourth of these are interspersed with erally felt to be on a level with the eighth-notes, making the rhythmical pat-

the hands from 257 to 259 inconvenient, and in a few places—like the above—districts not the least harm, and very and in a few places—like the above—districts of Beethoven's Sonatas. In the least harm, and very a sonatas in the least harm, and the least harm and the least harm, and the least harm, and the least harm a sonatas harm a sonatas harm a sonatas harm and the least harm a sonatas har there is not the least harm, and very tinctly better. little difficulty, in exchanging the work of second beat of those measures.

the two hands, such change being at the F minor and we have got to make the The Andante con moto is an Air The Andante con moto is an Air fact in your memory (and the reason for with Variations, the subject being of so it) that finger passages are easier for the tions of the sections a matter of doubtful right hand when they lie in the high expediency; the chief reason for retaining them is that the third one is written and that the reverse is equally the case at length and the repetitions are varied. If I repeated the second variation I should play the right hand legato and the left hand detached the second time; when I measures later. It demands a well-develventure to think that it would be found to sound so much less grotesque than the oped and flexible loose hand. In the second part (after the double bar) original as to justify, or at least excuse, when you come to the part at 168, where the impertinence. By the way, the tempo

the pace which you determine to employ for the third variation. How I wish that Beethoven had had the courage to cut from the penultimate measure of this variation (the middle of the run down) to the two diminished seventh chords leading to the Finale! I would fain have been snared the uncouth harmony of the middle of that nakedsounding last variation and the still cruder leap of two octaves from the \(\frac{4}{2}\) chord to will do well to gum a piece of blank paper its resolution. The latter can indeed be over the eight measures of "first time,"



But it's of no use: when a man is universally admitted to be a great man not you into going faster than you can play the only do his seeming "blunders" go unchallenged but you are regarded as a Goth and Beethoven's. And here I think you will a Vandal if you try to render them less find yourself compelled, for the sake of

"That in the captain's but a choleric

Which in the soldier were rank blasphemy."

Well, let us shrug our shoulders and pass on. The Finale of this sonata is terribly difficult for the ordinary player. There are about half a dozen possible fingerings and the principal subject and passionata Souata; and on reading over to be repeated from the previous dots. But matter, given common sense and the right none are really comfortable. The original what I have written, it seems to me that over the thirty-first and thirty-second sort of music. fingering, getting the thumb on middle C, it would be as well to stop here. The is the worst, necessitating too much change later Sonatas are so difficult as to appeal of position. You cannot well get the to but few, and though there is much that thumb on F because of the very awkward I should like to tell you about that in turn under. You are therefore obliged E minor, Op. 90, for instance, I do not to start with either 1, 2, 3, 4, or 1, 2, 4, 5. wish to weary my readers. After all, it If the former, then



though it is very trying for the fourth

If the latter, then four must twist over this in the middle of the piano, though 1. Sudden and startling changes from per second. they may succeed at forty-four, where loud to soft, and the reverse. the passage is two octaves higher. There 2. Unexpected differences in note-lengths is another way-to let the left hand render and in speed.



add accent marks,  $\sqrt{}$ , or extra tails

Now a practical pianist, like Chopin, or even Hummel, had he composed this so as to be sure of giving properly the composed the solution of the composed the solution of the composed this solution of the co the cross accent, which is otherwise very wisc one, and would probably have tried failed (especially at 254-6) to get use effect of transposing the whole sonata certain. Finally, if your physical conformation renders the extreme crossing of the first operation of the failed for the hands from 257 to 259 inconvenient, and it is first as well for the hands from 257 to 259 inconvenient, and it is first as well for the hands from 257 to 259 inconvenient, and it is first asked to the hands from 257 to 259 inconvenient, and it is first asked to the hands from 257 to 259 inconvenient, and it is first asked to the hands from 257 to 259 inconvenient, and it is first asked to the hands from 257 to 259 inconvenient, and it is first asked to the hands from 257 to 259 inconvenient, and it is first asked to the hands from 257 to 259 inconvenient, and it is first asked to the hands from 257 to 259 inconvenient, and it is first asked to the hands from 257 to 259 inconvenient, and it is first asked to the hands from 257 to 259 inconvenient, and the time and the time and your eyes asked to the first asked to the hands from 257 to 259 inconvenient, and the time and your eyes asked the first asked to the first wisc one, and would probably have tried following final words of advice:

> However, the Abbassionata Sonota is in best of it. It is worth while storing the with the left hand. There is an example of the latter case in the difficult doublenote figure at 64 which is distinctly less trying when it comes a seventh lower four

the right hand has eight measures of synof this movement should be gauged from copated C's, you will find it nearly impossible to keep from slackening the time. There is no harm in that, but mind the passage at 176, which is a kind of cadensa, that you do not let the time go uneven. Also that you do not let the groups of three-sixteenth notes drift into triplets, as they are apt to do. If you have the pernicious habit of following the printed notes with your eyes when you play (instead of memorizing at once for good and all) you which you are never likely to need. I have only once heard this long repeat of the second half played, and that was by Rubinstein. I cannot think how he survived his exertions. It was on that occasion, when he came off, drenched with perspiration, that he said, "I haf played enof wrong sensa-without.

notes to make anozzer piece l" At the Presto do not let the comparative ease of the first eight measures lure last portion. That is a favorite trap of the sf, to finger the subject.

6" min mm

is at the beginning that one most needs help; the difficulties of the old-fashioned notation, the ill-advised distribution of and noise? notation, the in-advised distribution of the ignoring Science tells us that there is not so much to ignore it. notes between the hands and the great difference as we would naturally think. Radio has taught us a great deal about inexperienced; practiced players are likely

to attend to most of them by instinct.

3. Trills and other ornaments generally (but not invariably) commencing with the accessory note, thus seeming to contradict what is written.

otherwise than as staccato marks,

confusion at 251. In this measure I should or any other fingering you like for the 5. Slurs used very unsystematically as Self-Test Questions on Mr. Corder's Article 1. What important "rule of the Action of the A

mere indications of legato.

Now a practical pianist, like Chopin, 6. Passages occasionally mutilated to mutic legacy had not been discovered in or even Humanical bad to the control of the printed of the printed in the control of t

2. What is the general rule for begin

3. How does the "Appassionata" ranh

One must now recommence, without loss

all "first time bars" will be omitted, and

one will play through until "Coda ⊕" is

"reached. From here, one jumps directly

to Coda, usually marked @ . This is the

final movement of the composition and

leads directly to Fine, or "the end"-often

indicated by a pause written over a double

piece, Da Capo al Fine may take the place

of Dal Segno e poi alla Coda. This means

Occasionally a last "last time" measure

Very often, faulty or redundant Italian

follows the "second time mersures." This

played in the final repetition.

til Fine is reached

Noise and Music

By C. Hilton-Turvey

When there is no introluction to a

# How Take Repeats

By Sid G. Hedges

AMATEUR musicians are often worried measures is a straight line with 1° or 1st AMATEUS musicians are often worked a good deal by repeats, and frequently marked. The measures under this line are have to inquire, "Where do I go back to?" called the "first time measures." At the This is not because repeats are difficult repetition of the movement the "first time to understand, but rather that they are so measures" are omitted and a jump is made seldom seen in the sort of music that a to the "second time measures," which folstudent meets. "Teaching music" rarely low the double bar. Now comes a straight

stretch, unrepeated, in which a certain sign has any complicated repeats. The difficulty usually arises when the is passed marked "to Coda ." but this amateur instrumentalist joins his first or- should be ignored as yet. Then comes the chestra, and is confronted with phrases Trio. like Dal segno e poi alla coda or Da capo The Trio has one or two movements al fine, senza ripetizioni. For orchestral which may or may not be repeated, but at music contains all sorts of ingenious ab- the end of it is D. S., or Dal Segno, or breviations by which superfluous printed just \$\mathcal{S}\$.

It will immediately be clear that some of time, at the F., which was near the knowledge of Italian is desirable. The beginning. This repeating of the whole following are among the most common composition is often called the Da Capo. words connected with musical repetitions: In a Da Capo no repeats are taken, so that al alla-to the.

pages are avoided.

capo-head, beginning of piece. coda-tail final movement. da-from. e-and, fine-end boi-then ribetizione-repetition.

segno-sign, usually written 3. 1st. 1°.—section to be played with first that one will go right back to the beginperformance of movement. ning and play through, without repeats, un-

2nd. 2° .- section to be played with second performance of movement. Last time-section to be played with final

performance of movement. An average waltz, orchestral edition, is will be understood as Fine and will be

arranged something like this: An introduction leads up to a double bar, over which is a 3: (and after which makes repeats more difficult to undercome two or four dots, placed vertically stand, as when Da Capo J: is written in the spaces of the staff. At the end of instead of Dal J: probably thirty-two measures occurs an- The student, particularly the aspiring other double bar preceded by two or four professional, should become perfectly fa-This is all I have to say about the Ap- dots. These signify that the movement is miliar with repeats; it is a fairly simple

> What is the difference between music irregular and lacks unity. Therefore, the ear, being lazy, rejects it, dislikes it, tries

A simple song, an operatic aria, a love-sound. Long ago Sir Isaac Newton, who sick cat yelling on the back fence, and an watched the apple fall from the tree and electric riveter putting the iron girders evolved the theory of gravitation, also To sum up the characteristics of Beet together in a sky-scraper next door-all noted that all sounds travel on atmospheric If the latter, then four must twist one 10 sum up the consequence there is a sounds, travelling on waves. This is true of both noise and air waves and vibrating at various rates music, whether the sound is harsh or er second.

The reason we like music is because it could adapt itself to understand every a simple smooth-flowing results. is a simple, smooth-flowing, regular sound. sound that comes to it, there would be Noise, however, is complex. Too complex no such thing as "noise," but all would for the human ear to understand. It is be lovely music!

> "Apart from a few outstanding examples, of them are certainly neither better writthat is written.
>
> After from a few ontstanding examples, of them are certainly neither better with 4. Dots on the heads of notes intended I do not find that those which claim to be ten nor more inspired than the world-destatherwise than as staccato marks.
>
> art-songs are essentially different, and some cepted bollod."—Hermen Antcufffe.

A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC

Conducted Monthly

By GEORGE L. LINDSAY, Director of Music, Philadelphia Public Schools

# Music Appreciation in the Elementary Schools

caused by revolutionary scientific discov- ciently understood and enjoyed. eries and the perfection of mechanical Experience and enjoyment of song sing-

music demanded are higher. The much assembly, condemned "jazz," with all its baneful intrue of the higher forms.

even their most complex forms. There gained in the regular school music course. good music that can be appreciated by veryone; and it is the mission of the music educator to classify this music and THE STANDARD COURSE of theater and concert hall.

## Meeting a Need

the needs of the child by attempting to make the school a pleasant place in which the child may develop naturally an under-Applied psychology and resultant educaional tests and measurements have changed methods of procedure in elevelopment of the application of rules and mental devices, to general procedure of more natural appeal to childhood. This newer type of education has as its objective a love or appreciation and understanding of literature, poetry, music, art, hand work, nature study and all subjects on the music appreciation each week. school program, by providing a first-hand contact through participation and creative work. The modern elementary school music course is planned on the so-called song method and is, therefore, built on a foundation of the basic principles of appreciation, because the plan calls for parthrough a process calling for an accumulation of more or less abstract technical

# Conceptions of Music Appreciation

language to understand readily and to must should be presented and the tonal experience. Special learning appreciate the narrative and mood eleeffect and tone-color of each instrument relation of music with the other cultural

that fostered by the introduction of the language in its complexity and likewise study of music appreciation in the schools, depends upon a background of musical Like many other vital modern movements experience in order that it may be suffi-

luence, represents the complex musical drawn between the development of appreony of popular music suited to our pres- consequent growth of background in power high-speed civilization. What is true to apply the art principles which have the lower types of music is more or aroused this art interest of aesthetic enjoyment. The music educator's idea of the

## Adoption of a Standard Play

masses. The musically adolescent adults, visors' National Conference, in 1921, calls established. s well as their children, now have the for lessons in music appreciation in order pportunity to obtain an understanding of "to give very child enjoyment of music the great universal musical language, as something heard as well as something through being exposed to the many forms expressed." For some years past, efforts of music appreciation by which they are have been made, by those most interested, surrounded at home, in church, school, to evolve graded courses in music appre-These have been modelled after general THE MODERN educator has sought courses which have been sufficiently exa solution to the problem of meeting ploited to prove their worth. The time should soon approach when a standard plan or outline should receive consideration by the Educational Council of the standing of subjects suited to his capacity. National Supervisors' Conference and their findings should be offered to the

Conference for adoption. Let us consider the factors which should mental discipline and the consequent de: in music appreciation, or, better, what many music educators term lessons in music understanding, for each of the first six years of elementary education. The average school program calls for daily lessons in music. One of these lessons should be devoted to the development of

# Some Factors Requiring Consideration

ticipation in folk and art songs which are listening to it, but it should also stimulate grade. developed in a natural way and not investigation and study of the elements of which music is comprised; that is, of is supplied by mimetic play or motion. pretation of musical suggestion should be rhythm, melody and harmony. Musical The children must participate actively by form must receive consideration, in an singing or humming and by directed re- dancing and word pictures. The special elementary sense, because of its impor- sponse. The course must include a protance as the underlying or structural basis jection of the singing games and action other subjects should be continued.

should be presented to children in a manner similar to that of appreciation of music. The tonal effect of the orchestra If time permits, a regular review of repner similar to that or appreciation or masse. The total effect of the occession of the peeting a regular terior of the peetry. The children have a sufficient and band should become familiar musical errory or memory melodies should be background in the use of their common experiences. Simple selections by instru-

## Means to be Used

C HARTS showing pictures of the dif-ferent instruments and their performers should be introduced, as well as piclevices, so an increasing interest in good ing through participation must come first, tures of the full orchestra and of the music has been aroused by the develop- and afterward an extension of the child's various instrumental choirs or families. ment of the talking machine, player and musical experience may be furnished by The varieties of mood suggested by music, listening lessons in order to provide a fur- the contrast of major and minor, the de-There are more music lovers today than ther musical experience than that afforded scriptive elements of music, the difference ever before, and the standards of the by the vocal music of the class room and between program and pure music, the relation of nature study to music, and the There can be no hard and fixed line correlation of music with literature, poetry, picture and art study, geography and hisdevelopment of rhythm, melody and har- ciation through song participation and the tory:—all must be embraced in the course. The child must be acquainted with the wide scope of the "universal language."

All of these factors must be presented regularly in order that each may supple-Public taste has been raised and there presentation of appreciation is to provide ment the other. Such a course will a general demand for and ready accept- a plan calling for an extension of the arouse and develop discrimination and acc of the works of the great masters child's musical knowledge and experience awaken the imagination of the child, by serving as a most useful stimulus for his individual musical and cultural advancement. Childhood is the age when correct art impressions must be implanted and the inside educator to classify this music and the study, adopted by the Music Super-habit of careful discriminating listening

N THE LOWER elementary grades of school-in the first, second and third grades - children are said to be in the must receive stimulation from the use of sensory period of development, or the carefully selected worthy examples of the ciation. Many progressive communities period in which new ideas and experiences have developed courses for local use. make the greatest impression on the child through the exercise of his senses.

The best way to measure the ability of children to listen carefully and correctly T should advance to a broader concepregular school music course; and the gestion should be continued. An individmentary education from formal drill for constitute a well-rounded plan for lessons instrumental music in combination by pre- sponse. The racial element in music, or easily learn.

# The First Appeal

R HYTHM is the element of music that such as the lullaby, may be presented. The enlargement of the sustained st only to all children, but also to the average adult. Many kinds of rhythm should be introduced in the first and later grades. study of program music. The inspiration The march, lullaby, dance and character-THE COURSE in music appreciation istic descriptive rhythms of running, jumpshould be concerned not only with ing, skipping, galloping and swinging, as should be introduced. A further study of arousing interest in music for its own well as rhythms descriptive of the sounds instruments in solo and duet combinations self and with providing enjoyment in of nature, find ready acceptance in this

THE POPULAR idea of the average ducator is that music appreciation

The course should provide an opport work of the grand. Music of mood and

No FORCE has had a more important influence on the present developments in school music than so-called, it is something more than a instruments. celebrations may be given in the general

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## The Second Grade

ALL OF the general aims of the first grade are continued in the second. The study of rhythm is again the outstanding feature of the course. The relation of nature and of nature-study to various musical rhythms is an intimate one; and an extension of the child's knowledge of this relation should be supplied. Phrase and meter or measure sensing must receive consideration. Lessons calling for discrimination in musical tempi should be provided. The story and dramatic elements in music should be touched upon. Energetic rhythms calling for mimetic motions should be contrasted with quiet types such as the lullaby. Musical suggestions of mood such as happy and sad and other contrasting moods may be

While the underlying motive in all of the lessons is the advancement of the musical understanding of the children, the purely aesthetic beauty of the music must be omnipresent and the sum-total of the reaction to the course must include the broader relations of music to poetry, art, nature study and ethical growth. The emotions and imaginations of the pupils best music available.

# The Third Grade

is to test them with little songs that are tion of the significance of characteristic presented by imitation and to observe the music. The recognition of theme as well response of each child who is called on to as motive should be afforded. Lessons in sing individually. This is a part of the discrimination of mood and musical suglistening lesson should advance to the next ual reaction or interpretation should be step of interesting children in vocal and permitted in the way of freedom of resenting simple tunes which they may know characteristic of primitive people, such as the American Indian, should be identified; and the strong characteristics of folk music of a few countries, in a given form

The enlargement of the sustained story element in music of larger forms may be introduced in preparation for the later of the stories of the childhood of great should be provided. The topic of descriptive music should call for individual re-Active response to rhythmic suggestion actions from the pupils; and free interafforded by interpretative motions or

## The Fourth Grade

THE CHILDREN of the fourth, fifth and sixth grades are said to be in the associative period of development. While there can be no hard and fixed rule for a change or facing about in the attitude

(Continued on page 391)

# DEPARTMENT OF BANDS AND ORCHESTRAS

# Some Economic Aspects of the Present Orchestral Situation

By ADOLF WEIDIG

these facts bear within them the seed of ligious principles. (All sides were prob-a psychological study which, developed, ably trying to make the world safer for mitted to add a few wind instruments to might add greatly to the understanding of one than or another.) This war was so that indispensable foundation of strings. our present-day orchestral problems.

tion of the composer.

Individual groups found their incep- of course. tion in the desire to imitate or, better, to take the place of human voices, and every the seventeenth century no music of con-written during this period: Haydn, eightyprano, alto, tenor and bass qualities.

English horn, bass-oboe or Heckelphone; were fancied by him, the latter is seldom obtainable and a bassoon is used as a substitute.

There are six elarinets, all still in use at some time, ranging from the piercing tones of the one pitched in E flat to the

## The Favored Instruments

TRUMPETS HAVE been favored instruments ever since the human race indulged in wars for pastime or for furtherance of culture and civilization Trumpets have always been built in various sizes, from the smallest clarini to the bass trumpet. The noble family of trombones has lost only one of its members, the soprano. The alto, tenor and bass trombones are still with in all the dignity acquired through hundreds of years of distinguished service and unchanged ex-

The most important four-voiced group is represented by the strings. The history of their development is too well known to deserve special mention.

Large orchestral bodies are by no means the achievement of our present era. A hundred years before Bach's time, the Italian opera composers, Monteverdi, Legrenzi and others, employed orchestras in their operas which, in point of numbers, equaled at least our average symphony orchestras of today. For instance, Monte-verdi in his Opera Orfeo asks for about forty players of fifteen different instruments, many of them apportioned into groups of two and four, treated more or less independently. Our modern combinations can hardly boast of greater varieties or numbers.

But these conditions prevailed when all the trades and consequently all the Arts flourished. Then came the longest and

E IGHT OR ten minutes of time almost devastating war of all time—the lotted to the topic in question is, of Thirty Years' War, caused, apparently, by course, entirely inadequate, because the divergence of opinion concerning return these facts bear willing them the send of lightness entirely in the send of lightness entirely in the send of lightness entirely the send of ur present-day orchestral problems.

successful that, by the time it had exwind instruments were individualized and
Our modern orchestra is simply a conhausted itself, it had also wiped out all mass effects, such as had been known and glomeration of many groups of instrueconomic values. Europe was a chaos of which we know today, tempostable,
ments of different tone qualities which can abject poverty. Such a condition reacted. But the silver lining to this cloud was the
he united or individualized at the discrenaturally against everything which made development of chamber music and the life worth living. This included music, creation of what might be called miniature

family of instruments was originally sequence was written or produced, outside three; Mozart, over thirty; Beethoven and planned in four types representing so- of that needed for religious services. Schubert, each eighteen! as well as numwano, alto, tenor and bass qualities. People were satisfied if they possessed berless quartets by composers such as Of the four sizes of flutes, piccolo, regthe means of merest subsistence. But Boccherini, Grétry and Dittersdorf. ular flute, and flute in G (a sort of tenor slowly the world recovered from the rav- It is a truth that the production of flute) are represented in modern orchestra. ages of that war. Composers were given chamber music increases at the ratio at The G flute is a most valuable re-discov- commissions by the wealthier class (no- which the wealth of the world decreases, ery. The bass flute is obsolete, but speci- tably the rulers of small principalities, or and the positive proof of this truth lies in mens can be found in several museums, Lords and Earls of larger relims) to its "symmetrical inversion." As the notably the British Museum. The family write music for them according to speci-world's wealth increases the production of of oboes is practically intact today, confications, the latter superimposed by his chamber music decreases. sisting of oboe, oboe d'amour (rather rare lordship's pocket-book and by whatever During the nineteenth century less and but used by Bach, Strauss and others), particular instruments and sound colors less of this music is written, and at the

music, unequalled during any era. Just

beginning of the twentieth it has almost

# Pan-American Music

THE ARMY and Navy Orchestras have the Americas, Washington, D. C., and will had been, of course, more or less bloody tones of the one pittened in E and to the TEE Array and Navy Urchestras have the Americas stores of the one pittened in Early and Davy Inchestras have the Americas stores of the Americas stores of the One petition among prophes during inets are comparatively new, having taken United States and now have, as a comke place of the complete Caltrin Saxophones, allpliment to the Republist to the Republist to the Sax about 1845, have combined for a series of concerts at with, sixal programs. NAA was done first broadcombined or a series of concerts at within sixal programs. NAA was desired to quence. received important consideration only the music from the Pan-American lands casting station on the air, so its wave The French Revolution delenot destroy within the last twenty-five years. Their will be played exclusively. This new length of 435 meters is the most favor- values; it only shifted them. The Napolegitimate and illegitimate use is known musical group will consist of seventy-five able one for successful reception. The leonic wars were less destructive than conmusicians, and its repertoire will in great above photograph was taken at the Pan-structive. Napoleon knew that an amused The French horns have for their fore part consist of selections never before American Union and shows Lieutenant people is a contented people of therefore fathers the corno di cachia or hunting played in the United States. The con- Charles Benter, conductor of the Navy fostered, sheltered and encountered and encountered to the corno di cachia or hunting played in the United States. bon, but their use as truly orchestral in-struments does not become apparent until the Pan-American Union, in its Hall of Stanmard, leader of the Army Organization, perity grew and grew. The musician made



LIEUT ENANT CHARLES BENTER AND CAPTAIN WILLIAM J. STANNARD



greater demands for living wages; these were granted. Composers inserted on new specimens of instruments, these were made. All instruments, with few exceptions, were improved-and the result? The magnificent tonal edifices of a Berlioz, a Wagner and a Strauss became possible

## The Composer's Hobby Horse

ALL COMPOSERS of the last fifty years indulged in the sport of toying and playing with that expensive apparatus, the modern orchestra. It cost most of them a large amount of money, but all sports are expensive, and, if they earned enough money for a li ing with teaching and playing or conducting, or if they were fortunate enough to have rich uncles, aunts or parents, or if they married rich ladies, at all events, they certainly had their fun. They gladly spent their own and other people's money for the production of the children of their imagination, even though such offspring turned out to be hopeless cripples. Chamber music became a Cinderella sitting in her lonely abode, patiently waiting for her Prince Charming. And he came, but he proved to be the prince of the lowest regions. Europe plunged itself into that most destructive cataclysm whose pernicious effects will re-

main with us for generations to come. Again this war wiped out all real and economic values and left a Europe with both victor and vanquished crushed and senseless. In this mire of blood and decay (Continued on page 393)

THE ETUDE

# The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A. Professor of Pianoforte Playing at Wellesley College

This department is designed to help the eacher upon questions pertaining to "flow to Teach," "What to Teach," etc., and not technical problems perfailable to Musical Theory, History, etc., all of which properly belong to the Musical technical problems perfailable to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered Department. Full name and address must accompany all inquiries

The Needs of Several Young Pupils

101 The New Month of Section 1 of Section 1

grade of Mathews ourse. What shall see a see a second of Mathews ourse. What shall see a second of Mathews ourse what shall see a second of Mathews ourse, which see a second of Mathews our seed of Mathews our seed

st five grades.

Mrs. R. W. L.

(1) If your daughter is doing so well ith the Student's Book, why not keep on (2) If Mathews' book seems too rapidly

rogressive, supplement it by other stulies, for example, Gurlitt's School of Velocity for Beginners, Op. 141, or Burgmuller's Op. 100.

(3) I should think this pupil to be about eady for Heller's Op. 47. Mathews' best of such collections.

Iscouraging slowness, but later suddenly ing each beat. Then apply the regular primo and the secondo. Encourage her to wakes up to a new interest in the suh- scale fingering to the same performance. ject. So, unless the pupil seems wilfully When the rhythm is thoroughly mastered, her on the right track, and see that the speed of the Fantasic Impromptu. Be progresses in the right direction, if not sure, however, that you accent each beat apidly. For studies, try Loeschhorn's distinctly throughout. Any or all of the Landon. ()p. 65. There are three books in this scales may be similarly treated. opus, and she may now be ready for the In applying the process to the Fantasic

mands more space than is here available, centing each beat. When this can be done from the publishers free of cost.

# Three Notes Against Four

In Chopin's Funtacie Imprompts,
Op. 66, how should the counter time
be carried to savely. How should
be carried to savely. How should
control to savely. How should
control to savely. How should
control to savely. How should
refer to savely. How should
refer to savely. How should
refer to savely.

I have tried it in
every possible way, but do not saveceed in keeping correct time.

M. C.

relation between the two rhythms. Di- Each community, however, has its own vide each beat into twelve parts. Each conditions for giving such credits, which sixteenth note then has three, and each may be ascertained by application to the triplet eighth has four of these parts, as school board. If your town authorities do



sixteenth note is sounded directly with the A correspondent who signs herself The Mill. Before she starts to work on run it, is time alone that decides whether first eighth note; that the second sixteenth Discouraged writes of a fourteen-year-old it, play it through to her, making up a the former or the latter be right. is followed quickly by the second eighth girl whom she has thoroughly grounded in little story as you go along and suggesting A. Goldenweiser.

and that the third eighth comes immedi- play with any degree of rapidity. She ately before the fourth sixteenth note. says:

Let us illustrate these relationships as



Play this exercise slowly many times, using only the second finger of each hand. Each time sound the notes on the proper syllables of the above sentence. Speak willhe and today quickly, pausing slightly on the word stop.

After you can perform this exercise easily at a slow tempo, apply it to scale practice, using only the second fingers, as before, thus:



The right hand should play up and down raded Course is undoubtedly one of the four octaves while the left is playing up We Two, or You and I by George L. and down three. Practice at first very (4) Sometimes a pupil plods along with slowly, speaking the entire sentence dureglectful of her work or is quite bereft omit the sentence and gradually quicken

lmpromptu, you should first practice the coord. (5) An answer to this question depart for each hand by itself, clearly acas above described, there should be no tempo! difficulty in making this practical application of the rhythm which you have already learned in relation to the scales.

## School Credits

Please explain how I can give school credits to my piano pupils.

School credits for work done by outside First, you should ascertain the exact teachers are now granted in many towns. not recognize such work, you should do all in your power to bring them into line. Agitate the matter through the local music clubs and by interesting members of the school committee. It is by just such solicitation that credits have been obtained in towns where they are now granted.

## Slow But Sure

note; that the third sixteenth stands alone; the fundamentals but who seems unable to

I have tried playing one hand while she plays the other. She can when she plays the other. She can be shown to she will be shown to she will be shown to show the she tries to play the two hands tog-fiber in time she will be shown to show the she should be shown to show the she should be shown to show the she will be shown to show the show the she will be shown to show the she will be shown to

accuracy, is a fault on the right side, and vague title and then make up a story to is much easier to deal with than nervous fit rush which is often well-nigh incurable. If the pupil is careful and thorough in her now merely a dull routine. Let her feel work you should feel devoutly thankful, that she is playing an interesting game, even if she is not a speedster. Evidently that she is discovering the story hidden in she belongs to the middle ages, not to our the piece just as she would solve a crossmodern times!

now to develop fluency. This can be done meaning to the music than none at all. through sight-reading, especially in cn- And after she has found out that her pracsemble work. Spend five or ten minutes tiee may become something better than a of each lesson period reading duets with dull grind, her imagination may be appealed her and keeping her strictly up to time, to on higher grounds and she may be led even if she misses many notes. You may to appreciate the beauties of harmony, begin with very easy music, such as Just melody and form in her music. Spaulding, or In the Greenwood by M. Bilbro. Have her play alternately the play such duets with her girl friends, also, and with others of your pupils.

It will be well, besides, to assign some if musical insight, I should try to keep the tempo until you are playing at the solo sight-reading each week, for which purpose I suggest the Sight-Reading Albums, two volumes, selected by Charles W.

Outside of this work I should not hurry her too much. Let her have new music to days hefore Bach, when the thumb was practice and forget about the metronome taboo in clavier playing! marks. Then, occasionally, review a piece or study which she has had several mouths in all keys with the same fingering. An You will find full information as to the easily at a moderately fast tempo, put the before, which is easy for her and which exercise like the following, for instance. materials for these grades in the Guide to hands together, still retaining the heat she likes. We will hope that she may now should be played through every key, chro-New Teachers which may be obtained accent. If you have mastered the scales be inspired to play it at a more brisk matically upward:

## Lack of Concentration

Lack of Concentration

I have a pupil, a girl of twelve, who is beginning her studies in the control of the con

nation and thus make her music mean branch of art there ensues during the lifemore to her? Give her a piece to study time an impassioned debate among a few that has a programmatic title, such as fanatical admirers and friends, and a Merikanto's Summer Evening, or Jensen's great multitude of opponents. In the long



its events as illustrated in the music. Tell her to remember the story while she is practicing and to find other ways in which the music develops it.

You may apply this idea to everything that she studies, except, perhaps, purely I should not worry too much over the technical exercises. Let her invent a name pupil, for slowness, if accompanied with for each study or piece that has only a

This habit ought to break up what is word puzzle. Perhaps the stories may be Having so good a preparation, she needs trivial; but surely it is better to give some

# Use of the Thumb

I have a pupil who seems bright, but I cannot get her to use the thank often enough. Sile indists on playing with the second fluger where ske should use the thank. I have the should be the thank. I have the should be should be

If we helieved in preëxistence, we might suspect that your pupil had lived in the

Try having her practice finger exercises

# 61-11-11-11-11

In this way she will get accustomed to sounding even the black keys with the thumb. Meanwhile, have her mark a figure I with a blue pencil under or over each note which is to be played with the thumb in a new piece, and go over the piece carefully with her before she practices it to see that she carries out your instruetions. The great point is in having her start right, since it is far easier to prevent than to cure a mistake.

Can you not appeal to this pupil's imagi- "As a rule, around innovations in any

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# CHOPIN'S FIRST HOME

A DELIGHTFUL glimpse of the home into which Chopin was born is given in "Chopin, the Child and the Lad," by Uminska and Kennedy.

The "flat" in a small town on the Mazovian plains, say these authors, was "a little suite of rooms in the long, low annex of Countess Skarba's manor-house, and was separated by a hall from the manor bakery and kitchen . . . The Chopins' hree rooms had, as was then the habit, beamed ceilings and whitewashed walls They were furnished with solid, oldfashioned mahogany furniture. In the onewindowed front room in which Nicholas Chopin, the new-born baby's father, was wont to sit and study, there were also pookshelves, containing his collection of books, from which he was never wislingly senarated. The next room, which had two windows, was the largest of all and served as a drawing room. In one corner of it stood a high-backed clavichord.

"The third room, which was at the back

sills stood Fuchia, Pelargonium and Geranium plants."

"It is well to remember that to be succrasful one must play, direct, or compose up to the public. It is the greatest non- Gottschalk, first of American piano a marvelous, rapt look on his little face.

## "HIS OWN BOSS"

JAMES JUPP has written a book. It is called "The Gaiety Stage Door," and James Jupp kept the door of this famous London playhouse for thirty years. He has many strange stories to tell including one about a street-singer who attracted the mighty George Edwardes, then at his prime as a producer of musical comedies. wardes sent for the man who had a fine hut untrained baritone voice.

"He (Edwardes) put several questions parents, and so forth. Then he made an offer for which any right-minded young mon would have been everlastingly grateful. It was that he should be put under a master and be thoroughly trained for whichever his voice proved to be most tains many revealing incidents called from had a change of heart. It took all my the restrict tamily was not separated, to similable for. He would be clothed and he varied career, including one that shows courage, but I decided to go back!

It was not segally permissible for the wife had been supported by the master is and during the time he was studying (permorphitude.

"My friends, I said, the master is and during the time he was studying (permorphitude.

"At the last general rehearsal before an ready to rebearse my part, if I am tall."

"At the last general rehearsal before an ready to rebearse my part, if I am the separated from the husband and the second of the sec

man made the following reply: "'Do you know that I rake in as much chestra,

as \$100 a week at this game? Sometimes

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

## THE HARSHNESS OF MODERN MUSIC

interprets the spirit of our times, says of the spheres. H. E. Wortham, an English critic who "That echo sounds differently to every ments with sustained yet orderly indewrites quite cheerfully on the theme in his age. We do not hear it as did the Vic-pendence. But no one ever did know "Musical Odyssey."

"The barshness of the greatest modern only a decade ago, is already the voice of "Slowly, clumsily, and with but a partial music is not to be denied," he declares, a past time. Sir Edward Elgar, still hap-dawning of comprehension, music has gradof the house, had a window looking out "and, in so far as it springs from new pily in the full tide of life and strength, ually embraced its resources on a flower bed, and further, across the uses of the scale and unfamiliar harmonic is beginning to appear remote. In them one can imagine the new Bach. River Utrata (Utrata means 'loss'), which idioms, will wear off with time. But we there is not that undercurrent of mental consummately applying the interpretative flowed almost under the windows of the cannot thus account for it all. There is restlessuess of excitement and disillusion gifts of a selected few to the evolution of assuredly a deeper reason. Though music which is characteristic of today. It can new forms of beauty. There was never "In the corner of each of these rooms stands apart from the sphere of daily life, be seen in a hundred ways, but it can be a time when players of such perfection stood a tall, white-washed brick stove, the musician is always subject to the seen most powerfully perhaps in the awaited the composer of genus. The stood a tall, white-washed brick stove, the musician is always subject to the seen most powerfully perhaps in the awated the composer of greats. The heated with piecewood logs, which, burns—spiritual stresses and struggles of the so- "Planets," a work at once luge, as the old Bach was sometimes convained to irig, gave forth a smell of resin, that ciety in which he lives, and reflects them modern world is huge, but also mystical enroll an instrumental chorus to support mingled with the scent of rosemary and the more clearly in that his will be a set modern world is not. When the his scanty soldists. We have shen where laveneder and dried rose leaves with which, matter more sensitive than that of the future historian of our defunct civilization and the new Bach will, it according to prevailing fashion, the sofa dinary man. Thus when we find composers to flow wishes to gain an insight into the way is hoped, be spared such temptate cushions were stuffed. White muslin cur- of genius giving utterance to strains that the curopean peoples of today reacted to the "This music will in many r ins covered the windows and on the broad are positively painful in their harsh inten-imponderable things of the spirit, he will eelectic. It will not lend itself to arsity, it is the wiser course not to condemn not be able to do better than to turn to rangements for the piano, or sulmit to the such as the eccentricity of talent striving Holst's masterpiece."

bitter with acid discord, this is because it truest echo we can offer today of the music a medium. There are few composers who

torians. Parry, who was doing good work what to do with new possibilities.

## CHILDHOOD OF GOTTSCHALK

of Louis Moreau Gottschalle"

poetic and wild retirement, far from the he says, speaking of the death of Meyernoise of cities, or the realities of the beer, I will not attempt to tell you of world of men. On the romantic shores my grief; to understand it, you must have of Lake Pontchartrain he drew his first inspirations from the wisest and most beneficial of all teachers-Nature.

"At the age of four, he sought an outlet for his wonderful inspiration, for by no other name can it be called, on the French descent, and was musically edu- Leopold Auer in "My Long Life in Mu-

to the poolic. It is the greatest now contributed by the plane of the problem of the public."—John as in his fourth year, according to Mar- Robert le Diable; and upon his return playing down to the public."—John as in his fourth year, according to Mar- Robert le Diable; and upon his return from the public."—John as in his fourth year, according to Mar- Robert le Diable; and upon his return from the public."—John as in his fourth year, according to Mar- Robert le Diable; and upon his return the latter's "Life and Letters the principal airs with a miraculous ex-"The first opera he ever heard, was actitude. Long years after, when the "His early childhood was passed in a child had grown to a world-famous man. been habituated, tike myself, from infancy, to something little short of worship for this great genius, whose chefd'oeuvre, 'Robert le Diable,' filled my early

piano; and not infrequently at that tender cated in Paris. He is best known by his sic." pano; and not intrequently at that cause cated in Farrs, the is best known by his sic. When he was teaching at the stage, his mother would be awakened in the compositions. "The Last Hope" and Petersburg Conservatoire, young Jackla long still nights by faint sweet melodies "Dying Poet," but deserves to be known. Hefter was admitted with question, "He (Edwards) put several questions and sum ingerts by same sorter to be shown the test was admitted without question, to him in a delicate manner, as to why from below, and descend to find the child also by his transcriptions of Creole but his parents and little siters were he was singing in the street, if he had any fingering the 'beautiful cold keys,' with music and typical Creole compositions. Harred from the city on racial grounds.

# WHEN CALVÉ WAS LATE

five pounds (\$25) a week. At the end the first night of 'Sappho' (an opera permitted to do so.' five pounds (§25) a week. At the end the first night of 'Sappho' (an opera permitted to so so. 1 However, since the students were with of his studies he was to enter into a consolidation of his studies he was to enter into a consolidation of his studies he was to enter into a consolidation of his studies he was to enter into a consolidation of his studies have been a final state of the contrast of his state of the contrast of his state of the contrast of his state in London, and if the state in London in London, and if the state in London in he would be assured of a very successful nervous as usual, was decidedly out of late for even the most unimportant en-To this generous offer, says Jupp, the regarding the presence of my comrades and the members of the chorus and orbusiness, and orchestra conductors are "It was not until the advent of Glazou-

Being late at rehearsals is a serious on his account. usually very strict on this matter with noff, my last director, who knew the true chestra,

"'Mademoiselle Calvé,' he said, 'an ar- their personnel. Musicians are sensitive, inwardness of the situation, that I had no as \$100 a week at this game? Sometimes "mademoneure Carre, ne said, all all and playing at high pitch, so that any further trouble in seeing that the boy reslight interruption or mishap may throw mained in his parents' care until the sum-

"A SMALL ORCHESTRA OF

WE HAVE seen symphony orchestras in the course of a century or so swell up from the twenty or thirty players of Haydn's time to the immensity of the modern symphony orchestra. George Dy-son in his book "The New Music" suggests the return to smaller orchestras in a novel way:

"It is just possible that we are feeling our way towards that ideal combination small orchestra of soloists, in which every performer will be an aristocrat, to his own and music's great advantage," says Dyson

"Nobody knows yet what to do, still less IF MODERN music is ugly, at times, and after originality, but to accept them as the what may eventually be done, with such can handle as many as a dozen instru-

"This music will in many respects be devastating effect of unsuitable instruments in undiscriminating hands. But the vast concourse of music-lovers wants to listen, not to play. And now that difficulties of reproduction and circulation are for the most part solved, it is theoretically possible for new works to wach, in substantial purity, the ear of the true amateur, whoever and wherever he may

> "Music, when soft voices d Vibrates in the memory

AUER'S 40-YEAR-OLD PUTIL THE difficulties of Jewish music students Gottschalk (1829-69) was of Anglo- in Russia under the old order are told by

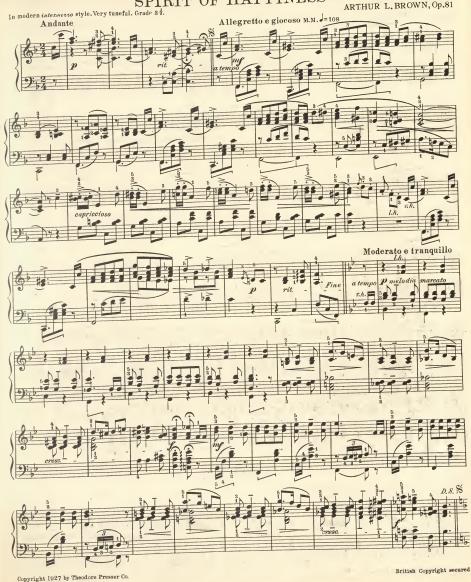
Finally, however, "Someone hit upon the happy idea," says Auer, "of suggesting that I admit Jascha's father, a violinist of forty, into my own class, and thus solve master and be thoroughly trained for operations of the control of

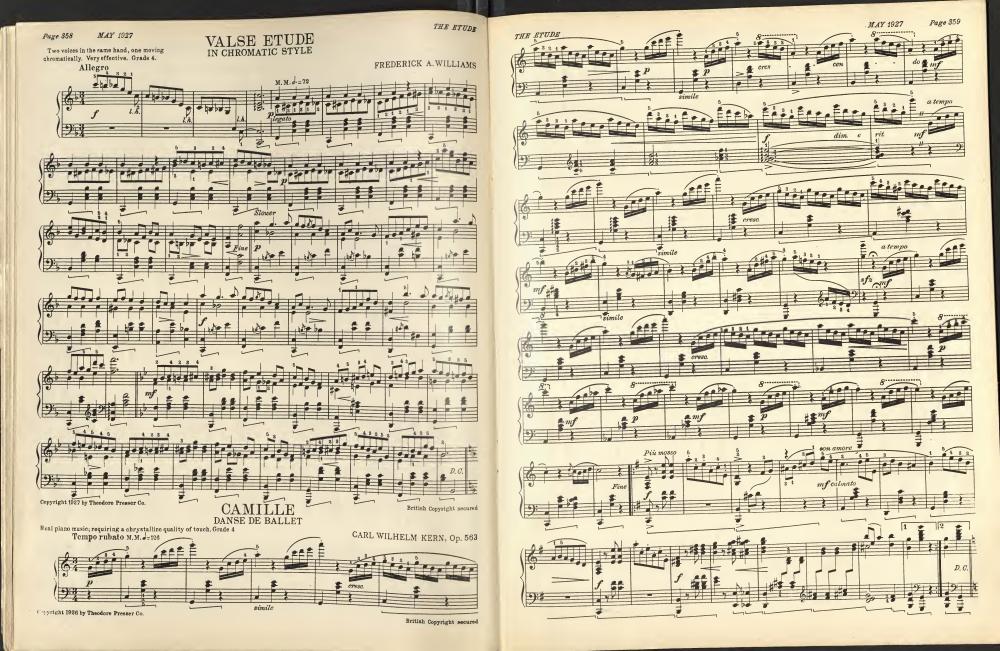
battle continually with the management

when and where I like, and not at all keep her fellow workers waiting?

Signt interruption or misnap may throw mained in his parents' care until the sumif I don't feel in the mood. Study! Me "I was extremely angry. Turning away, them off their balance and spoil the mer of 1917, when the family was able to go to America."

# SPIRIT OF HAPPINESS THE ETUDE







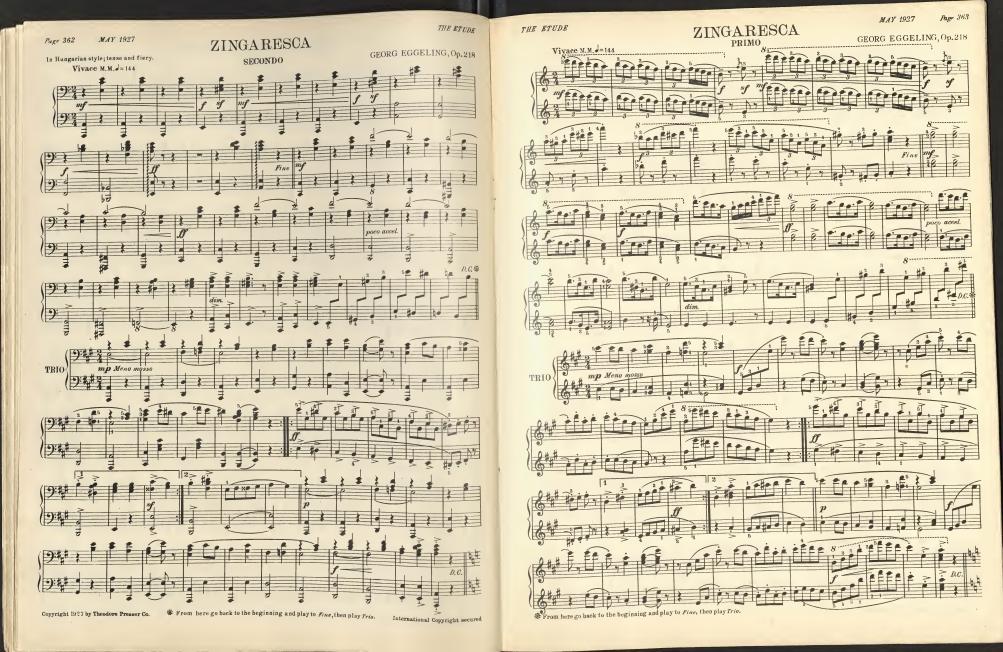
等 From here go back to % and play to Fine; then play Irio. 常等 From here go back to % of Irio; then back to % (of 1st Part) and play to Fine:

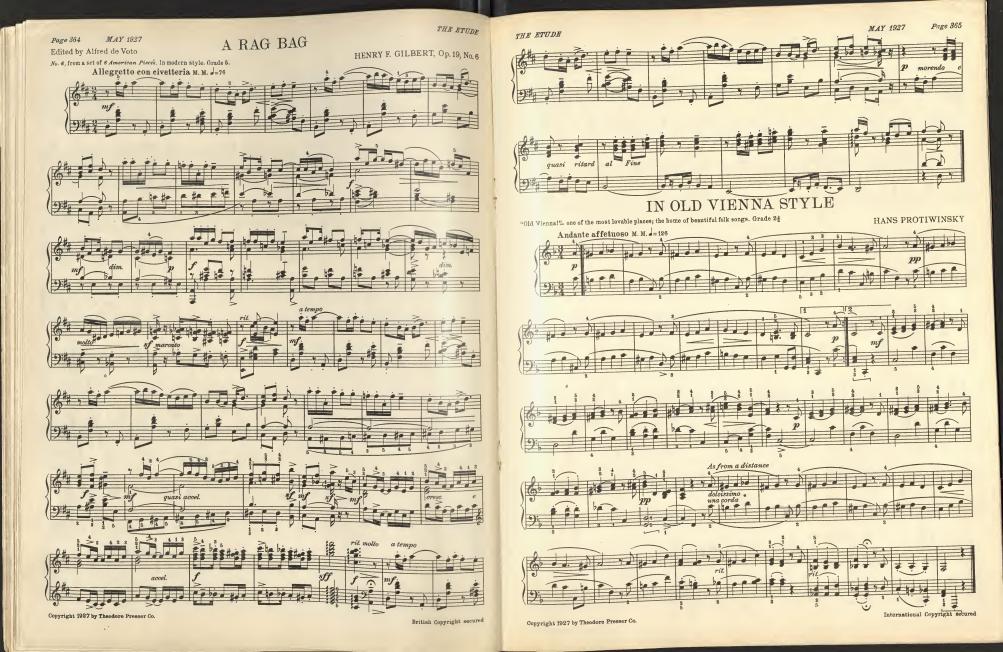
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\* From here go back to % and play to Fine; then play Irio.
\*\* From here go back to % of Trio; then back to % (of 1st Part) and play to Fine.

Page 361





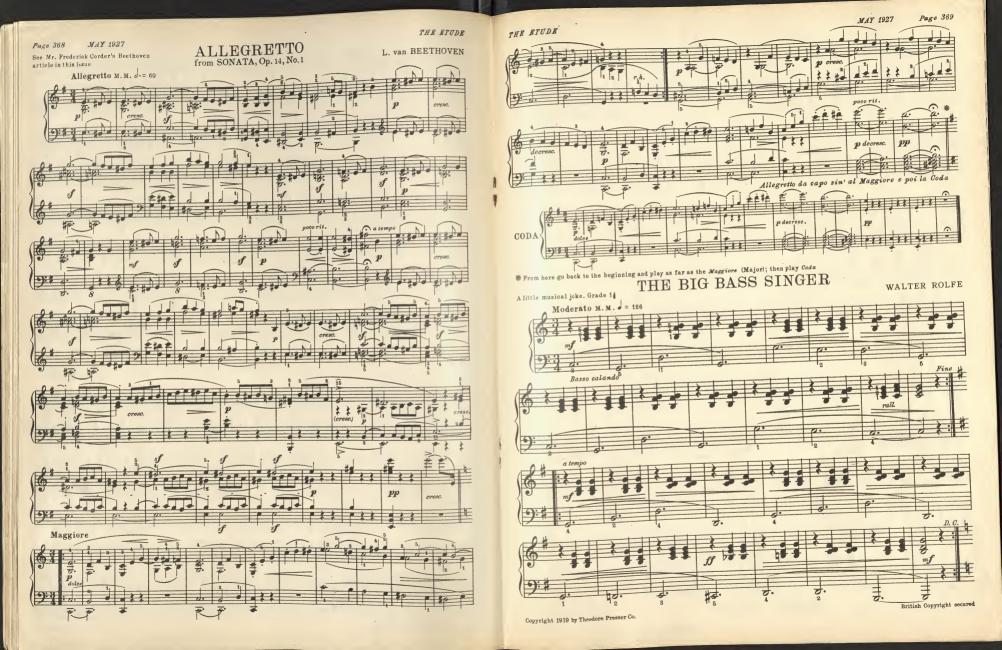


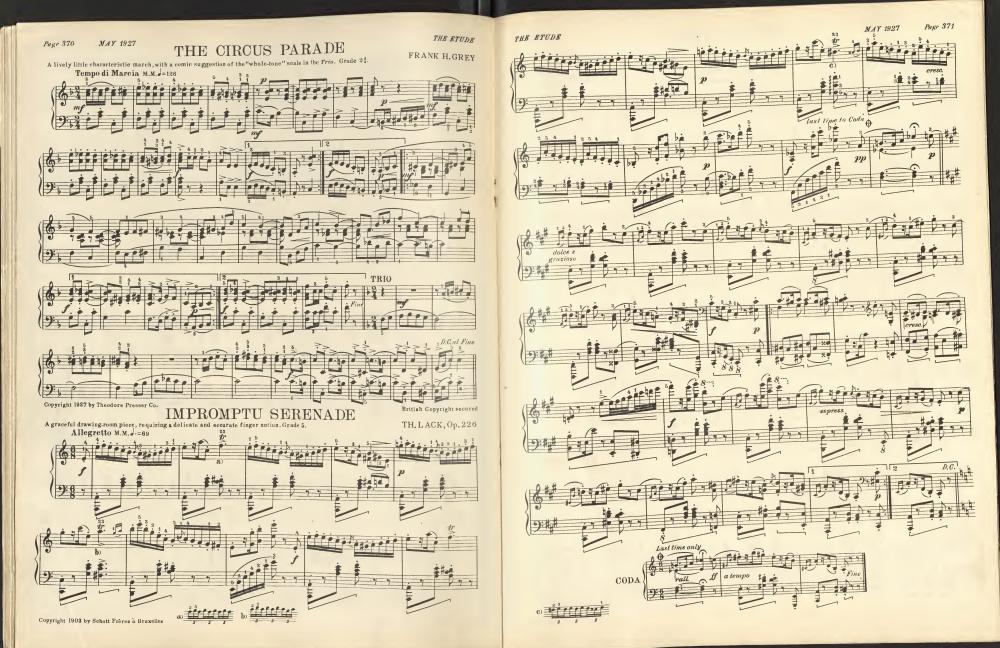
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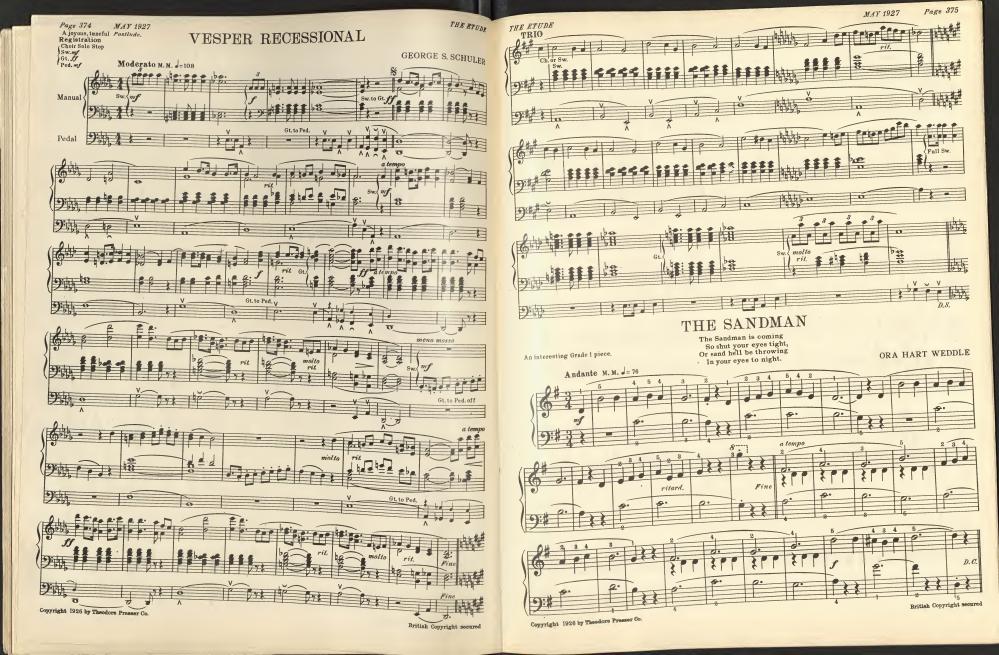
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Page 373 MAY 1927 CANTIQUE D'AMOUR HENRY TOLHURST One of Mr. Tolhurst's many "good ones." Examplifying the "sing tone." Allegretto M.M. J=84 CODA

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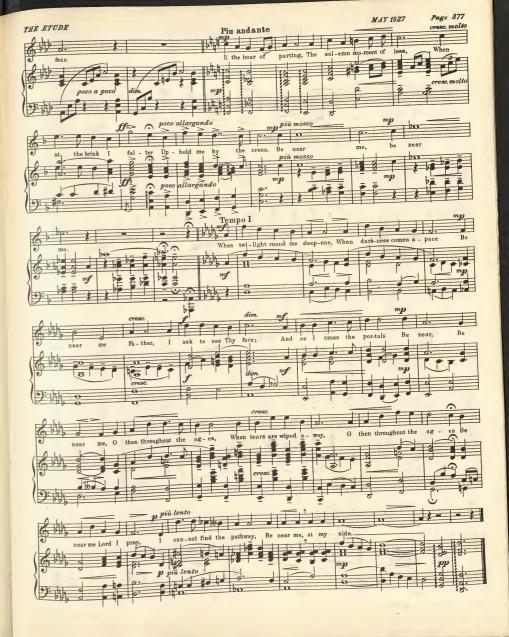
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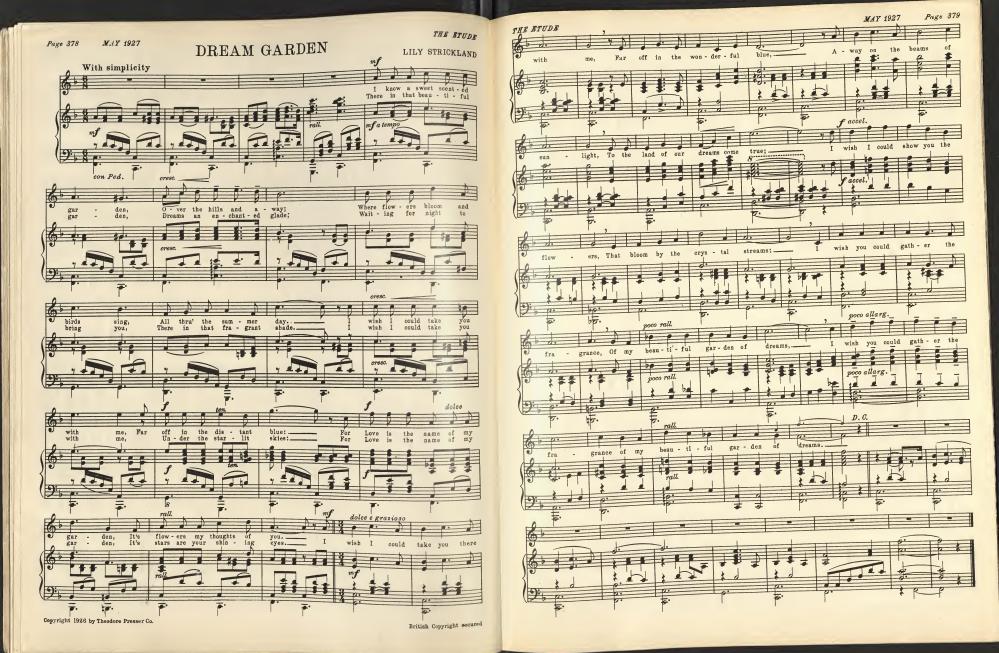
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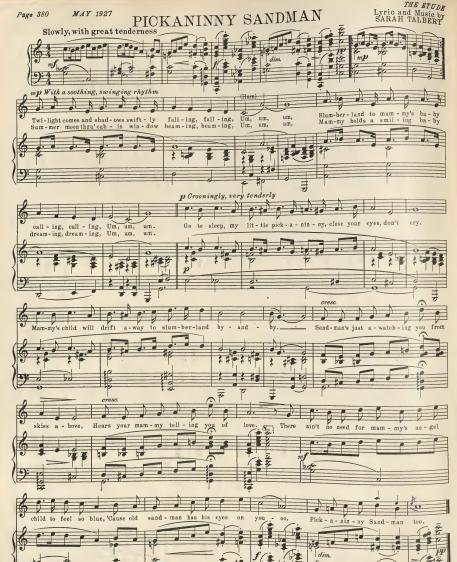


# BE NEAR ME FATHER









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Educational Study Notes on Music in this Etude

By EDGAR ALDEN BARRELL

Spirit of Happiness, by A. L. Brown. Spirit of Hagy and excellent title for a very An unusual and excellent title for a very charming piece. It is not to be played faster Fascination Waltz, by M. W. Gallup.

charming piece. It is not to be played rasser than order. See the control of the B Flat section there is much effective for the so-called "double notes."

Mr. Hrown, who by the way lives in East Mr. Brown, who by the way lives in East Pittskurgh. Pennsylvania, excels in melodic enderness and also in his economy of means. Valse Etude, by Frederick A. Williams.

Valse Ettide, by Frederick A. Williams.
Observe hals in measure five, six, and so
Observe that in measure five, six, and so
Observe the right-hand quarter notes must be held
observe white the eighth would of course be to
The score that the country of the country of the country
of the score of the country of the country



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on symbology Orchestra some two years of two man, which is also written most successfully for the panne, and it is with a great great property of the panne, and it is with a great month pleasure that Time Top Bog. This composition is one of a set of American Sketches, and the state of the property of

In Old Vienna Style, by Hans Proti-

ness to it which are extremely likeable.

Allegreito, from Sonata Op. 14, No. 1, by L. van Beethoven.

The tombly seleme of this allegreito is: Eminor, C mylor, seleme of this allegreito is: Eminor, C mylor, seleme of the Baroness Von
Braun, was written about 129° or 1998; it asvery classical in classical to the Baroness Von
Braun, was written about 129° or 1998; it asvery classical in classical to the Baroness Von
Braun, was written about 129° or 1998; it asvery classical in classical to the Control

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been also develop thematic materia.

No one, throughout musical history, las ever
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No one, throughout musical history, las ever
been also develop thematic materials Bach. Notice
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like throughout the control of the Control

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Solven and the

The Big Bass Singer, by Walter Rolfe.

The Circus Parade, by Frank H. Grey.

Impromptu Serenade, by Theodore Lack.



This piece demands a fine standardized technic. (Continued on page 399)



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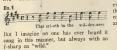
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W HEN TO use the unprinted appogunsettled question and is quite liable to remain so. It is partly a question of taste and one is always at liberty to sing according to one's taste, even if it does not meet with general approval. Each one of us should be master of our own musical taste, but we should give thought to both sides of the question. Modern music does not enter into this consideration, for all modern composers write the notes of their music as they should be sung and and they leave nothing to the singers' discretion. The older composers, Rach, Handel, Mozart, Beethoven and their contemporaries, had a habit of writing the notes that belonged to the underlying harmony ana serving the use of the appaggas.

There is the start of the singer. For ex-leen indicated by any artist who has following rendition of "I Know That My ample, in the "Messiah," in the first rectile—studied the arias with any good teacher.

Redeener Liveth" the control of the start o mony and leaving the use of the appoggia





And in the following measures occurs the word "desert," which is always sung with a d-natural.



In both cases the composer has written the note that belongs to the harmony, and it is always given the traditional rendering with the grace notes. If anyone will sing these phrases both ways I feel sure that he will come at once to the conclusion that the grace note gives a more just and poetic accent to the words. And that is the gist of the whole matter-the just accent of the words. Undoubtedly the older composers expected the singer to use the grace Handel's "Songs for Soprano," gives the in this aria in measure 100; notes that he might give a better accent to the words. But why they never wrote them as they should be sung is a mystery.

In the recitative for bass: "Thus saith the Lord," the passage in the 26th measure should be sung;

mes-sen-ger of the cov-e - nant

# 9 1 1 1 0 0 0 7 whom ye de-light in

One might remark in passing that, in the case of Handel, although he lived in England nearly all his life, he never learned the correct accents of the English language. Consequently, singers and teachers take the liberty of changing occasional phrases to suit the accent of the words. For example, in the beautiful air "Come Unto Him" it is better to sing



than the way it is written. In the beautiful recitative, "Thy Rebuke," the following grace notes should be used:

(measure 4) (measure 5) (measure 12) Cape 1 10 000 0 000 heav-i-ness of heav-i-ness

and the same accents, with grace notes, in the 5th and 12th measures.

Probably all these examples that have been quoted would always be sung as have

# The Singer's Etude

Edited for May

PERLEY DUNN ALDRICH

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself

# The Appoggiatura

tive "Comfort Ye," Handel has written Now it is worth while to consider a few examples that are not always sung. In the air "Behold and See" the word "sorrow" is sometimes sung in the 4th, 8th and 9th measures with a grace note.



I shall never forget the thrill it gave . It is only fair to warn the singer that, me the first time I heard it done by a very however much she may like the grace In fine musician who has the most exquisite notes quoted above, they will not be actaste in interpretation. Let the reader try cepted by most conductors and organist it over a few times and see if it does not and it is not wise to use them. Personally illuminate the passage. Of course, Handel I like them and I always mark them is has a wrong accent on the word "His" the scores of my pupils, explaining why I anyway, and there seems to be no way to mark them and warning them, as I have change it, but, by using the grace note on the reader, that many musicians are very "Sorrow," the passage becomes much more bitter against their use. But we must remember that these things are matters of

Now let us take up a case where there taste and tradition, and, as they have never is likely to be a decided difference of been used in this country, both musicians opinion-almost entirely negative in this and public refuse to accept them. There country. Randegger, in his edition of is one more grace note that can be used and the 14th and 15th pagasures

and advises a like use of the grace note wherever the word "liveth" occurs through-

Xx. 9 43rd measure	96th measure	415th measure
	111	
liv-eth	liv - eth	liv - eth

should be rendered:

In the 13th measure should be-or may be



In the 9th measure of the aria:



The 15th measure is, of course, sung an



Tace" in measure 18 is sung:



THE ETUDE

although many artists do not use it. Ran-

degger also prints this in his edition, as

he does the others, without comment. And

while we have this aria before us, let us

correct Handel's bad English in the last

The first\_ fruits of them that sleen

The recitative and aria from Mozart's "Marriage of Figaro" will be an excellent

selection for further discussion on the us of the appoggiatura. In the fifth mea sure of the recitative, the word "momento

measures and render it:

The 23rd measure should be:



The 32nd measure:



Although foreign to the subject, it may be noted that the 46th measure is usually



of the recitatives of the older composers— of expression. say Dove Sono from Mozart's "Figaro"and writing in the appoggiaturas accord- look at Wagner in all his operas. Let us ing to the taste of the reader.

"My Path Through Life," gives very and Tannhauser, and in each composition definitely her opinion of the use of the we find them repeated, Dich, theure Halle, appopriatura and of its omission. Her Gruess ich dich wieder, Ja, Dir eropinion as that of a distinguished mistress wachen seine lieder, or 'O, dass ich of tradition and style of the classical school erreachte!"

Every singer trained in the classical will worth our careful consideration. "Every singer trained in the classical i She writes as follows:

requirements of the accents of speech, they the accent falls on the penultimate syl-(the conductors) forbid the singers to lable of a final word, and that this accent make use of (for what reason, I ask) must be brought out, not only in the any appoggiatura, flying, thereby, in the spoken word, but in the music. Two face of tradition and also killing the music, equal-sounding notes, on syllables that are the text of which insistently demands its spoken long and short, would be both a presence. It seems to me sometimes as neglect of the word accent and of the musipresence. It seems to me sometimes as neglect of the word accent and of the misi-though I heard sounds from those that cal expression, and of that neither Mozart have been buried alive, instead of dear nor Becthoven would have ever been guilty.

living voices, so that I often have occasion to weep and mourn,

"Is it intended to hold Wagner responsible for the present disuse of the appoggiatura? Has he none of them? And does one believe that he who was such a fine artist in language was so devoid of taste or so unfamiliar with expressive speech that he would have written none? In every instance when the accents of syllables at the end of a spoken or musical phrase requires the appoggiatura, Spohr, Marschner. Weber and Wagner have written it out, and Mozart and Beethoven, according to the manners of the time, have indicated Bs. 24 pp it by means of two notes of equal and pitch, thereby signifying the correct and pitch, thereby signifying the correct rendering. What would be the state of rendering. mind of these two masters if they heard Enough examples have been given so today their wonderful recitatives that prethat the student may begin to use his own cede the arias and the dialogue recitatives discretion in putting in the necessary ap-organituras. I would advise taking some giaturas, that is to say, with a total loss

"In this connection, one needs only to take at random the aria of Elizabeth, for Lilli Lehmann, in her interesting book, instance, of the first scene between Venus

school, and to that belongs the Italian art "Contrary to all the rules, beauty and of singing, knows and MUST know that

# Choosing a Singer's Career

singer's attempting a professional wondered how long it took her to wake up. career. Of course there a few-very fewcharming personalities that it is at once clear that they have a chance for success insufficient that there seems to be no hope ality, but there are other avenues of success should be candidly advised that the chances not sing in opera at all but are most charmare too slender to warrant the time, strength ing in church and concert singing and and money to study singing professionally, make comfortable incomes. There are talent perhaps a real talent—which will and singing with conspicuous success, but give him the outlet for self-expression for who have never been and never could have which he longs. It may be art in some form—painting, literature, millinery, dressmaking or business. It is really pitiful how young singers are deceived by their families friends as to their talents and how they will sacrifice to try for a singer's ca-

Of course there are teachers who will take their money while it lasts. May I relate one instance that happened in my own studio? A young lady from the West came to my studio saying she had been sent by a friend to get my opinion on her talent. I heard her sing and it was evident that she had no talent for a career. She had a very poor voice and no personality what-When I asked what she intended to do she replied that she was on her way to New York to study for grand opera. for two years." I then tried to advise her, struction, and then just as much to use for as I thought, very kindly, that the best thing publicity and for initial appearances, she could do was to go back home. Un-

TOTHING COMES up in a singing happily she was very angry and told me that she proposed to be an opera singer in cult as to encourage or discourage a spite of my stupid opinion. 1 have often

The Highways of Success

VV ers because only a very, very few have the combination of voice and person-These besides opera. Many beautiful singers do yet they have had the pleasure of living their lives in and with the art of musicthe thing that is most dear to them. That has been their recompense, that they have been doing that which they wished to do

Walt Whitman writes in his lines "To a Pupil," "Go, dear friend, if need be, give up all else and commence today to immune yourself to pluck, reality, self-esteem, definiteness, elevatedness. Rest not 'till you rivet and publish yourself of your own

personality. For a singer's career one should have: (a) An excellent voice of wide compass; firm and strong, and of tine quality, (b) A sturdy and strong constitution with strong and tireless nerves. (c) A willpower that will not be discouraged under any circumstances whatsoever. (d) A good to study, and she gave me the name of a memory. (e) A talent for singing. (f) teacher who was well-known some years A charming personality. (g) Plenty of before, "But," I said, "he has been dead money to pay for a long course of in-



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O'HARA, CLAY SMITH, LIEURANCE, WODMAN and others are among those shown in this

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well as in contributed articles, to discover if possible what the jazz craze means and whither it is leading. Perhaps the most significant statement, reiterated in various forms, has been that the thing that matters is not so much the jazz music as the jazz mind that prompts its production and consumption.

In other words, jazz is simply a phenomenon attending a state of mind, or perhaps, rather, a state of nerves. great public demands thrills and still more does not necessarily supply the thrills, but doubtful whether it can be refuted. Even the dance-orchestra or the "movies" or shines, his luster commands the universal times in one direction, sometimes in anperhaps, more properly, provocative) jazz art is tributary. serves as a sedative to over-wrought

Such, or some such explanation of go the way of its ancestors of a couple of of musical crowd-psychology.

A more serious matter is the fundathe first time in history, Music is becom- cert-organists, live in most cases a doubly ing a truly democratic art-I was about hyphenated existence. to say, the truly democratic art, but I must

high up in the category of the musically united. good. But what is Folk-song and Folkmusic but popular music, the people's music (the composer being long since forgotten) for it has grown out of the soil without feel that, in view of the peculiar psycho- organists and to consider how organ playwhatever name the latest popular-music diate future. Assuming that the present enon and not in any real sense harmful.

# The Organist's Etude

Edited for May By J. LAWRENCE ERB

It is the Amhition of THE ETUDE to make this Organ Department "An Organist's Etude Complete in Itself"

# Whither Are We Drifting?

it serves as a mild and in the main harm- the religious ministry has searcely underless sort of safety-valve that lets off steam gone the critical analysis or faced the music or as a soloist or a teacher, to menin a noisy and more-or-less primitive way, violent readjustments through which the tion only the most obvious fields, but he ambitious organists, especially of the thus saving the machine from more bane—forward-facing organist has passed and is cannot hope in these days of specialization younger generation. ful consequences. Everything about our passing. In most other professions, the with its consequent exacting requirements, mode of life stimulates more or less, some practitioner serves one master; but the to occupy more than one or, at most, two in any direction, is an object of envy beorganist, in the main, serves two, his art of them at the same time, unless it be cause he occupies the center of the stage other, but the dance with its attendant (or, and the particular institution to which his for a very limited period,

the jazz-craze is advanced for our condividual and under his exclusive control. the same variety of activities in addition. However, he, too, suffers from the fieldesideration. Perhaps the diagnosis is cor- True, some wealthy amateurs are the for- to that of choir and choral-conducting; ness of public taste, though his hold is rect. Undoubtedly the attack is too violent tunate possessors of organs of greater or but, he, even less than the violinist, may more certain and the permanence of his to have any great staying qualities. Given less artistic excellence, but, in the great hope long to continue a widely-varied caposition more secure than that of the a new thrill, jazz will more than likely majority of cases, these persons are not reer because his opportunities for practice "movie" organist. He, too, receives large decades back, "Rag-time" and other still organists are rightly in sole and undis- mentioned. more ancient epidemics. The wise point puted charge of the instruments upon of view is one which refuses to become which they perform; yet almost invariably excited or alarmed about it but considers these institutional instruments are, by the it as one of the frequently-recurring phases very terms of their existence, destined to mental mass-feeling which needs such an sionally a sort of hyphenated existence. outlet. Is this morbid and threatening? We think of them as church-organists, or Again it would seem that there is little college-organists or "movie"-organists. cause for alarm. The fact is that, for Even those fortunate wanderers, the con-

Now it does not follow that the connot forget the "movies." For unnumbered dition described is necessarily a total liacenturies, Music was an aristocratic per-bility, nor, for that matter, a liability at and their grouping or as to voicing. The should be forty per cent. of that of the quisite, fostered by the rich and noble and all; for, if truth were told, the organist very-much-discussed matter of "borrow-minister. On this basis, the church which by the great ecclesiastical establishments. often tends to a too-great diversity of in- ing" and "unifying" arises largely from pays its minister \$5,000 a year should pay by the great eccessistical examinations. This makes for versatility and the differences in function among different its organist 2,000. Note, between that dition that even a century after Roman- musicianship, it is true, but often also instruments ticism had become the ruling gospel, we for a lack of thoroughness and artistic are only now beginning to approximate any finish. More serious is the lack of comancient not organized to approximate an interest in munity of interest in the profession, which ing variety. More and more, the secular this falls in almost every case far below uses of the organ are occupying the attention the indicated percentage. the whole business of popularizing good instance, a powerful and extremely useful tion of composers and publishers to such music, and taste is still in large part organization of organists has, for a gen- an extent that the church organist who pulsar, and take is still in large part organization of organization of crude or entirely absent. Vet, there is eration past, done valiant service in the prefers to preserve the ecclesiastical NOW WHAT does all this mean when no denying that music of a kind, due to cause of good organ-music. But, due to traditions is considerably at a loss where exploitation in many ways, has entered its traditions, it has confined itself almost to find new music that fits and is interest- of a church organist? It is a favorite Naturally such an awakening, for it is the church. The result has been highly building has been largely in the field of Nobody seems to dispute it. What, then, Maturally such an awakening to the clutch of the church-organist and the the theater and the municipal organ, hence would one say about the organist at a searcely less, has resulted in turning up valuable to the church-organist and the scarcely less, has resulted in turning a valuable to the three properties of the present rage for orchestral color and salary forty per cent. of the clergyman's it many elements which, for the time and conspicuous portion of the profession it many elements which, for the more than found in it little of direct value. As have just grounds for a quarrel with a viously, from the standpoint of a livingbeing, are unsuscerul, not as as a consequence, other competing organiza-but whose very decay brings them into a consequence, other competing organiza-the realm of the useful and worth-while. tious have arisen to divide into more or organ in a non-ecclesiastical auditorium; a thing as a career as church organist. the ream of the useful and worthwhite the comparison but he has a right to object when his He (or she) who aspires to serve the It is well to renember that becomes the season and the season and the season are season are season as the season are season are season as the season are season are season are season as the season are season are season as the season are season as the season are season are season as the season are season as the season are season are season as the season are season as the season are season are season as the season are season as the season are season as the season are season are season as the season are season are se

# Selecting a Special Field

B EARING IN mind, then, the hyphenate nature of the organists' profession for it has grown out of the soft willow the intervention of a guiding Master's and the dissimilar character of its various in these days the shoe does not pinch on possibility of the situation balks him at hand. It is perhaps not wise to push the phases, it is interesting to understand the that foot analogy far, but one cannot help but "why" of the unsettled conditions among logical conditions of our time, jazz (or ing may and should develop in the immewave may bear) is only a natural phenom-tendencies will continue with little change for some years to come, it seems only gans are put, it seems perfectly fair to as does the clergyman to the ministry of for some years to come, it seems only be the state that they are radically different as religion. Yet there is probably no one The Organ Particularly Affected a results and that, thing which is more essential to the mand should consequently, the methods and materials of a high-grade program of religious ac-

Due to its cumbersome size and con- in which direction his tastes and talents public prints. He becomes to some extent sequent cost, the organ is seldom a home- lie and to concentrate accordingly. Just a public idol and is regarded with the awe instrument, the private property of an in- so the organist may be prepared for much that a Big Name invariably inspires themselves organists. True, also, many are limited by the conditions previously fees, and pays heavily for advertising and

differentiation is likely to widen rather for their practitioners a definite and more or less limited function. than to contract. A thoroughly legitimate The Church Organist is in a different Consequently most organists lead profes- and satisfactory church organ, for in- class. On more than one occasion this stance, may be and often is entirely un-suited for recital or picture playing, while tering about the remuneration of church the recital, or particularly the picture- musicians, especially organists. Fresh inorgan, is likely to be entirely out of place terest in the subject has been aroused by in a church. Aside from the action and the report of the Committee of Philadelthe external form of the console, these phia Organists who, a few months ago, types of instrument have little in common, after much deliberation, announced the

> ficult to produce church music in church, an altruistic venture) The non-ecclesiastical organist has just as No matter how idealistic the organist good a case when has to play a modern nor how truly anxious he is to do fine "movie" on a church organ, only usually things for the church, the economic im-

> Differentiation in Function and Career WITHOUT taking sides or stirring up of the organist's time, to say nothing of of these more common uses to which or-

question of a career. No person has a right to plan for a life-work without considering whether or not it will support him, will pay the butcher and the doctor, the baker and the haberdasher, the landlord and the garage-man.

The "movie" organist is undoubtedly the best paid at the present time-when he has a position. Those engaged in providing entertainment, amusement, recreation, represent in their various phases the most highly paid people in our social organiza tion, also those having the least stable tenure. The "star" of today may be the "down-and-out" of tomorrow, through no fault of his own, but simply because the public taste has changed. But while he

The Recital Organist, like the virtuoso wherever he appears. The spot-light plays Sooner or later he will have to decide upon him, and his name is seen in the managerial services. Both "movie" and Moreover, the very structure, both me- recital playing are genuine, if somewhat chanical and sonorous, of the instrument, precarious "careers," in that they are cadiffers greatly with its function, and the pable of providing a livelihood or more

either as to choice of registers (stops) opinion that the church organist's salary this report was made to indicate what Similarly the choice of music and the should be the standard of salaries for

# Church-Organ Playing As a Career

exclusively to the realm of the organ in ing as well. The expansion of organ saying that our clergymen are underpaid. other imitative effects. No organist can or, as at present, considerably less? Obfinds it impossible or unnecessarily dif- service must be distinctly a side-issue (or

every turn. In only a very small proportion of churches is the compensation sufficient to command even a major portion discussion as to the relative merits making it possible for him to devote his PROBABLY no profession has been which is congenia to men ann sound and consequency, me memons and materials of a high-grade program of religious actions more has been up in the whitrifigig of locus their attention more particular used, including the instruments with themselves, tity than music in its every phrase, deprogress than that of the organist. This upon it. The violinist near layer the fundaments are to distinct and the progress than that of the organist. This is upon it. The violinist near layer the fundaments are to distinct the manning specialized and efficient talent statement may be questioned, but it is mental equipment to carry agarctivities in discussion face to face with important of a high-order.

The "Musical Minister" FRANKLY, IT is not easy to find a

person qualified to serve as musical

of group-singing; some knowledge and ex-

At first blush it seems easy enough to At nest blush it seems easy enough to adjust the status of the church musician; let the church pay what it can or will and get the best talent available at the director (some prefer the title, "Musical price, and let the musician give what he Minister") in a church with high ideals. can afford under the arrangement. Such, He must not only be a good perin fact, is, to a considerable extent, the former on the organ, but he must play scheme as it works today. But few seem the service with taste and sympathetic to be satisfied with the way it works. And understanding. It may sound well among small wonder. In these days when educahis professional brethren to poke fun at tion has been taken over by the schools much of the worship-music of the day, but and charity by the charity organizations, a more discriminating attitude, well tincwhen the Bible School (or whatever they tured with understanding, is needed in one call it in any particular parish) is conwho would be a Musical Minister. ducted by lay experts (more or less) and the musically "light-weight" Gospel Hymn the business of the parish is run by a has its uses, though to the musician these Board of Trustees, it would seem as may not always be apparent. though the traditional functions of the minister had been pretty well narrowed organizer and "mixer," for it is his busidown to preaching a sermon or two each ness to attract and harness to the service week and to officiating at public worship. of his parish the wary and the diffident. Such a program might appear to the casual observer as scarcely enough to occupy the the musically enthusiastic or the religiou-ly full time and energy of a trained scholar. Snap judgment might well decide that the minister's is a part-time job, the same as the musician's. The two do not appear so very dissimilar from the pews, in the amount of special expert service demanded. But, of course, the minister has a full-time job, as everybody knows, and a mighty singers as a matter of course, and that does not come by the grace of heaven. He exacting, driving time-and-energy-consuming job it is, with much responsibility and needs to be somewhat adept in the handling little real leisure.

And if the organist's work were to be perience of pageantry would not come taken as scriously, he too might be kept amiss, and, especially, he must be a sucbusy during all his proper working hours, cessful applied-psychologist among a wide studying (or practicing), planning, con- range of humans of all types and ages. ferring and organizing the musical forces He cannot be ignorant of the orchestra and developing the musical resources of the and band, at least in their simpler uses. parish. The church might well become In other words, he, like the clergyman, again the musical center of the community, must be "all things to all men." if it were willing to pay a salary, not forty For such a person there is a career as a per cent, as large as the minister's, but church musician unless some lucky college as nearly one hundred per cent, as would comes along and snaps him up first; for be necessary to secure and hold a com- the college, too, calls for some such list petent person. With all the agitation in of qualifications in the men who serve it the churches about attracting and holding best. A person properly qualified can usuthe young, and with all the scheming to ally, without much trouble, find an opfind devices that will "draw" people into the empty pews, there is nothing simpler scheme of musical ministry, either within nor more successful than to utilize the the church or without it. If he has been latent musical forces that lie ready at hand at all observant before settling down, so everywhere. But only a competent person that he has located in a community of can direct such activities, and competent sufficient size and resources to justify the persons come high.

However the picture is not so hopeless scheme is simply a matter of time and as might appear at a casual glance. Many staying on the job. Some organists change a church has awakened, at least in part.

The architecture of the power and place of insuit and has honestly tried to secure to secure to "hold down the job," or content to "hold down the job," competent musical leadership. In many But the church organist who has the churches success has crowned the efforts equipment and is willing to work in coof those co-operating to develop the musical resources for worship purposes, primarily, though not without a thought, too doubtedly the opportunity for a career of the social advantages involved.

Says Mary Ann Perkins: "Saily Hobbs says Incopanius nas wrote ner ina in nas has broke her engagement with Theophilias to feeld his organ music, and the never lenkins since he has went to the conserved did have no use for peddlers nohow,"—atory of music to study pipe-organ. She Musicale.

Says Mary Ann Perkins: "Sally Hobbs says Theophilus has wrote her that he has

operation with others, and who has within

him the possibilities of growth, has un-

of real success and not a little distinction.

hope of a career, the working-out of the

# Borrowed Hymn-Tunes

lar, sources. Those who approve of the not even identified as to previous affiliacustom invariably quote Luther, with his tions. pronouncement to the effect that "the Devil The stock argument against borrowing should not have all the good tunes." The is the one last mentioned for it, namely, usage of the early church, too, in all its that, while music is essentially and inbranches, offers ample justification for trinsically never immoral, its effect is taking over music from all sorts of antecedent relationships. Moreover, the wellwith the rapid uncovering of old compoestablished fact that music is, in itself, sitions by historians and other researchers never had morally, apart from its associa- and the revival of the compositions so tions, serves to bolster up the argument

NO PROBLEM that confronts the for appropriating a good tune wherever minister and organist alike stirs it may occur. The standard hymnals, up more difference of opinion than practically without exception, are full of that of the "borrowing" and "adaptation" examples of borrowing, and some, by of hymn-tunes from other, especially secu-reason of long and honorable service, are



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By HENRY S. FRY

Former President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

in a shall appreciate more action in the following authors to possible to a more any progress to accept a potation by a single a polar groups as a series a plant in the same and a polar proper to accept the polar pol

for "technic" should be continued.

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with cauplers.

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Halledons, 1 feet;
Pold Unagles, 8 feet;
Halledons, 1 feet;
Pold Unagles, 1 feet;
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though of the companies of the combinations of the combinations more obtained to self the expansion of the companies of the c increase of most questions, I thought the other tests apply allow have a definite one. F.

A. It would not be possible to secure to advance the source of tips and secre-ceding a direct contract of the source of t

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# Musical Pointers for

# Musical Parents

Conducted by

MARGARET WHEELER ROSS

OCTOR FRANK CRANE has rethe fact that there is no sense in a nine from the distractions your child is accusmonths' school year," and he traces the tomed to and make of it a season of conorigin and cause thereof back to the fact centration. You can take with you books that when America was young nearly on music biography, history and appreciaeverybody lived on a farm, and all the tion for real study. Simple examples in hence the variation was a reasonable neces- worked out without the aid of an instru sity. He decries the evil of it today, because almost everybody now lives in New piano somewhere for regular daily praclearned in winter." Of course, he goes on trated work. and makes a plea for all-year-round If you expect to be at home all summer,

promotion. The rapid development in the group. public schools of special subjects, such as manual training, home economics, and social service has encroached upon the pupils' spare time until there is none left. If conditions are such that the children must help with the home duties, then time for music study and practice is entirely out of the question after the very early grades.

The wise mother, therefore, will begin at once to plan for a musical campaign during the coming summer. She should not allow herseli for one minute to entertain the thought not to be persuaded by the children that music lessons shall stop durfor want of time, let them begin as soon as that you might meet with, in selecting school closes

## To Create Interest

THERE ARE a good many definite things the mother can do to create interest and stimulate ambition in summer music study.

Put the piano in the coolest, shadiest protected and screened porch, secure from tered to demonstrate them to a child withpossible wetting, put the piano and the out danger of straining the tender muscles music cabinet out there.

financially possible, make the vacation a boy. A six-year-old pupil does not need trip to a large city and see to it that the much printed literature, but rather games children hear the leading ensemble groups and exercises that will establish a strong and the well-known soloists, both vocal sense of rhythm. While the notes are and instrumental, who are living or so-being learned on the staff and the keys on journing in the city. Emphasize music as the keyboard in an entertaining method, the main feature of the vacation. Take the children to the churches that have the finest organs and the best choirs. Let them study for a period with some well-estalilished teacher in a music school where they will get the inspiration that comes from contact with large numbers who are doing the same thing. Put them in the history for this needed phase of music study, too if possible, put him in one of the delightoften overlooked by the private, small-

On the other hand, if you live in the cently said that, "very slowly the city and vacation in the country, take ac-American people are waking up to vantage of the tranguility and the freedom everyous free on eeded for summer work: theory and fundamental harmony may be York, Chicago and Boston, and all these tice, and, if the children are studying other children are turned loose in the city streets instruments, do not leave them at home. in summer "to unlearn nearly all they Insist upon a few hours a day concen-

helpools.

This article is not concerned with the musically trained high school student to merits of that question pro nor con; but organize the neighborhood children into enit does seem to me that summer time semble groups and glee clubs for summer should be harvest time for the reaping of practice. You need not yourself be a musimusical progress. Every mother with chil-cian to initiate this thing. All it requires dren who are taking music lessons worries is leadership, enthusiasm and a big slice and struggles with the problem of finding of self-sacrifice. It may mean providing practice time during the regular school a place for practice in your home, with year, and the difficulty increases as the some disorder, and possibly frequent "eats" children advance in grade, because the out- for the crowd. But it will pay big music, side school activities multiply with age and dividends and you will enjoy the jolly

# Queries with Answers

Q: "What book do you consider best for the very first piano instruction of a six-year-old boy? Can you also recommend a book for me to study on the techs nic of teaching piano to a beginner? play fairly well and have made a study of child psychology, but have had no experience as a music teacher-Mrs. L. D. K., Delmar, New York. A: The fact that you "have made a

study of child psychology" gives you a great advantage over many music teachers music it not different from that of any other subject, and the understanding of child psychology is of the same value in teaching music that it is in anything else. You say that you "play fairly well," which presupposes an understanding of the elements of music. If you have the fundamentals of piano technic sufficiently masof the child's fingers and hands, you If you live in a small town and it is should be adequately fitted to start your work on the keyboard and table exercises for hand and finger position, without strain, should be your line of procedure. I am mailing you a list of material suitable for a beginning child. It you do not feel perfectly qualified to use it, I would advise that you take the boy to a beginners' specialist whom you know to be reliable or, "learn while they play."



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Maggini belonged to the Brescian school of violin making, the founder of which was Gasparo da Salo, of Brescia, who is generally accredited with being the founder of the Italian school of violin making. Gasparo da Salo was Maggini's teacher in the art of violin making.

Maggini's first work partakes somewhat of the crudeness of Da Salo's, but later on he improved wonderfully, as he had an opportunity of studying the wonderful his labels near the center of the instrufinish of the violins of the makers of Cre- ment, of violin making was brought to its high-

# Gio: Paolo Maggini in Brekia.

A well-known authority says of the infollowing his career, the principles faid ride. down by him—his model, ff holes and varnish—are manifest in the work of of the plague, which was ravaging Brescia specimen to be offered for sale at a small many of the Italian makers, noticeably in at that time and which, no doubt, accounted price. Real Maggini violins are practically tent throughout the wi that of Joseph Guarnerius del Gesu."

The work of Maggini may be divided was made. into three periods. In the first period it shows something of the roughness of his teacher, Da Salo, The corners, ff holes, edges and scrolls were rather crudely designed and finished, and the wood is cut on the slab as regards the backs, sides, A READER of the Violiniat's Etude, completely masters it, since it lies at the on the slab as regards the backs, sides, and the slab as the complete of the properties of the properti

In his second period Maggini abandoned his habit of cutting the wood on the slab. He made his purfling heavier, heightened ercise, the best you know, to develop conthe edges and finished his violins much trad of the bow? I have been advised that more carefully.

## Third Period

His third period is marked by a much more finished and elegant style, with a high type of artistry showing in every line of his violins. This change is believed to have been brought about by his close bowings." Casorti in his work on bowstudy of the work of the Cremona makers, whose fame was beginning to fill the

Maggini was one of the first violin makers to use corner blocks, and one of the chief characteristics of his violins is his use of double purfling, although a few of his violins were made with single pur-

their large size, making them somewhat more interesting than it is practical. hard to play at first, until the player becomes accustomed to them. They measure in length of body 14 9-16 inches, which is THE VIOLIN STUDENT should not middle of the bow, by using half bows hand and arm all light and alsolute courted. at the top, 6 14-16 inches, and across the to each stroke, then 12, then 16, then 24.

ers, the number in existence is more or and most fundamental importance. less conjectural.

# The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself'

# Gio. Paolo Maggini Some of the imitation Magginis bear

the labels, "Pietro Maggini" or "Santo

Many readers write to the Violinist's

dealers in old violins and rich collectors.

This study involves wrist bowing, or

hand howing from the wrist as it should

be called, alternating with full bow strokes.

In the above example, the eight sixteenth-

notes of the first measure are played with

short strokes at the frog, entirely from

the wrist with the forearm and elbow still

The half-note is then played with the whole

bow, which brings the bow to the point.

The sixteenth-notes in the second meas

ure are played at the point of the bow

from the wrist, followed by the half-note

with full bow, back to the frog. This

process is kept up between frog and point.

always playing eight sixteenth-notes with

the wrist, alternating with frog and point

This exercise could also be adapted so

as to give practice on wrist bowing in the

A Difficulty

STUDENTS often find the greatest

the wrist, but it is of such extreme im-

portance in getting a good technical com-

it time well spent if a pupil should spend

dozen lessons with a first-rate teacher

devoting the entire time to learning this

wrist stroke. I have known no end of

violin students who have played all their

lives but who never succeeded in doing

difficulty in getting a free motion of

he never had a son named Santo.

Maggini," but such violius were not made

The tone of the best specimens of Magrich, sympathetic and of good volume. Maggini's son Pietro died in infancy, and Genuine Magginis are quite valuable on account of their rarity and beautiful tone.

Etude giving copies of the labels in their in the middle ages was considered hardly fluence of Maggini on the art of violin of sufficient importance to attract the at- of the violin, and ask if they are genuine. is important in the sec making, "Maggini exercised a very power-tention of historians. A document has been Of course, it is impossible to decide tone. The rosin on the bow hair adheres ful influence in the early history of violin found showing that he was born in 1581, whether or not an old Italian violin is to the string and pulls at until the strain building. He found the violin in an un- and that at the age of twenty-one he was genuine without seeing it; so our readdeveloped state and left it practically as still a pupil of Da Salo. It has also been ers are advised to submit such violins to hack into place, is again we have it to-day. He also gave us the traced that his father, during his son's an expert who must actually see the violin Low hair and pulled. In this way the vimodern viola and violoncello. Through early life, moved to Brescia from Botti- before pronouncing it genuine or counter- brations of the string court. the century and a half of violin making cino, a village distant about one hour's feit. However, the extreme rarity and

Maggini died in 1631 or 1632, possibly impossible streak of luck for a genuine contact with gut, steel for the fact that no record of his death all in the hands of professional violinists, bow. The most difficult part of the long

# An Important Bowing

& mmj mmj

"Will you kindly give me a good exstraight bow strokes on the open strings. one minute to each bow stroke, is good for control. I should like a good exercise that I could use daily in addition to my

regular study of the violin." The long bow strokes mentioned by our correspondent are known as "minute ing gives an exercise consisting of forty whole notes, which it is expected will take forty minutes to play-a minute to each whole note. However, it is extremely difficult to do a stroke lasting a full minutesixty slow counts to each stroke. Very few achieve such bow control as to be able extremely slow motion of the bow. It is with full bow strokes between. Do this Maggini violins are distinguished by like "slow motion" work in the movies, on the scale, both ascending and descend-

9-16 of an inch larger than usual violin attempt such slow motion at first. At from frog to middle, promit to middle, practically unobtainable otherwise, as well measurements. The width of the body is, first he should practice counting 8 slowly lower portion of the body, 89-16 inches. This will give the requisite bow control. There is an immense number of violins The first few weeks of this work can be in existence hearing Maggini labels, but done on the open strings, after which it of these all but an extremely small num- is a good idea to use the notes of the scales her are counterfeits. Genuine Magginis for the purpose. All the major and minor are extremely rare, one authority estimat- scales should be studied in this manner, ing that there are only fifty in existence in thus accomplishing two purposes, the sus- mand of the bow, that I should consider the entire world, of which only four are tained bowing and the correct intonation in the United States. However, as is the and fingering of the scale. Studying the case with the violins of the Cremona mak- scales in this manner is of the greatest

It is so important to master all bow One peculiarity of Maggini is that he strokes required in violin playing, that i. never dated his violin labels, as will be is rather hard to single out one particular, seen by the fac-simile which heads this all-important bowing exercise for our corarticle. In this he differed from the great respondent in addition to the "minute bowmajority of other Italian makers who in- ing." However, I am inclined to think that is sure to be rather "bumpy," variably put the date on the label of each the following is about the most necessary

player's forearm close to the wrist while he is trying to learn the wrist stroke: another is to rest the elbow on the edge of a bookcase or other article of furniture of convenient height. This prevents motion of the whole arm.

In the above exercise, after a few week? preliminary work on open strings, the notes of the scale can be used instead of the open strings. All such work should be without music, so that the student can watch his own performance, and see that everything is going right.

# Analysis of a Beautiful Tone

By James A. Harrison

Part 11 The Row

S THE TONE is produced by the Very little is known of this great mak-left de giving copies of the labels in their A S THE TONE is produced by the r's early life, as the art of violin making supposed Maggini violins with a written description of the appearance and quality string, a careful study is too much. The string then springs caught by the

A heautiful, singing tone must be free value of Maggini violins make it an almost from any suspicion of burse hair making aluminum The vibrations of the string stroke is the start. The bow hair should make contact with the string very lightly -just caress it, more pressure being applied on the bow after the latter is on the string. The long stocke of the artist seems to come out of nothing and gradually swell. One can the exact second that the stroke actually starts, so delicate is the

A crescendo or decresc ido offers grea difficulty in producing smooth ever rule is all-imstroke. The following Use very little portant in this respect. bow, when the tone is soft; and more bow and pressure as the tour the student can experimen by practicing strokes near and away from heavier at the the bridge. As the bow nut than at the point, more pressure must naturally be brought to bear upon it when using its lighter end.

As the most difficult and perhaps the most important stroke of the how is the long, slow stroke, this should receive the most careful study by the budding artist. Strict attention should be given to the light start, swelling gradually into a louder singing tone. I know of no better practice for developing the delicate control of the bow necessary for a correct start of the long stroke than the daily study of artificial harmonics. These give the bow with wrist strokes at each end of the as ensuing perfect intonation. While on the subject of the bow it is strongly advised that the violinist change the hair on his bow about every three months, and different kinds of rosin be not used. These seem only minor matters; but the violin is a delicate instrument, and its tone is easily marred by bow-hair that is dirty and greasy and by a mixture of several

The Left Hand

WHILST THE BOW is the real tone producer, it really records the work of the left hand. If the latter is not perthis wrist stroke correctly. A violinist forming its duties aright, it is impossible trying to play without the wrist stroke for the bow to produce what is required is like an auto without springs; the going no matter how fine a bowing technic possessed by the player. The chief con-There are two aids in acquiring the wrist tributions the left hand makes toward a variably put the date or time made of the made of the daily practice by the student until he stroke; one is to have someone hold the good tone are correct intonation, proper finger pressure, the portamento, and the varied. In quick bowing the fingers of the left hand should not exercise so much Perfect intonation is acknowledged to be pressure to give the neatest effect. Exactly

The use of the different positions on the

the most difficult part of violin study that how much pressure should be used canthe most difficult of violat study that now intent pressure should be used canfrets or stops to guide him where his only by experiment, no two persons posfingers should touch the strings; and, sessing hands exactly similar in shape, strength and length of fingers, for the learner especially, the work of the left hand is more laborious than that of violin not only enables the player to reach his fellow student on the piano, cornet or the highest registers and to play double stops guitar as examples. The surest and and harmonics impossible in the first posiquickest road to correct intonation I have tion, but also to increase the richness and vet encountered is Siegfried Eberhardt's beauty of his tone to an amazing extent. "Violin Intonation." This work contains Let the student play Beethoven's "Minuet a series of original and novel exercises in G' wholly in the first position, then and argumentative text that right from play it in the first and third and note the the start put the student on the royal road difference. The change of position should be free from any suggestion of hesitation

THE ETUDE

to succes One essential factor in the development and awkwardness. Whilst the change is of correct intonation is the practice of heard in some cases, the student must keeping the disengaged fingers on the strictly avoid the habit of slowly sliding strings as much as possible. This is impossible if the vibrato is used continuously, ting a long drawn-out wail. which is one reason why the latter practice is apt to beget faulty intonation.

Pressure and Tone FIRM PRESSURE on the strings is possible. Two well-known examples of essential to obtaining a good deep tone, this are Raff's Cavatina and Bach-Wilalthough cases arise when this pressure is helmj's Air for the G String.

The choice of fingering is more or less a matter of individual selection. A good rule to follow (within limits) in slow tempo is to keep on one string as long as

# The Vibrato

LTHOUGH too much vibrato mars duces into the tone of the player the A the tope and drowns its beauty in a greater part of his individuality. No two racking monotony of high pitched nervous sets of muscles vibrate in exactly the nevertheless is an essential to same way and no two players vibrate on playing, if used with discretion. the same notes. Each musician gets his It should be regarded as a luxury, to be own conception of the story of any piece used only occasionally. In this way it will of music and this is the decisive factor earn and keep the respect of the player that influences him when using accenand his audience. It is particularly ef- tuation of expression, fective in double stops and a weird effect. The student's first aim in his studies can be produced on a trill with a very should be a beautiful tone. This is more violent shaking of the left hand. In or- important than great technical ability. I dinary use, however, the vibrato is intended is far more pleasing to hear the simplest as an emphasizing effect, particularly in minuet played with a purity of exprespassages lenoting such emotions as anger, sion and perfection of tone than to hear

great joy or extreme passion. The vivato is the element that intro- by a weak tone and occasional scratching

The Painful Practicer We all know the "painful practicer." music rack with violin poised and bow In some distorted position, with strained ready, and remain so, without playing a fingers and scraping bow, he stands and note, until he can feel his thoughts formugrinds out notes for hours as an organ lating directions to urge his fingers forman grinds out tunes. When the ordeal ward. Having begun, he should continue

is at an end, he turns off the metronome playing only so long as his mind is alert and puts away his violin with a vague If a single note is mechanical he should notion-if he thinks at all-that he has stay his bow until he can recall his accomplished not one solitary thing. There is just one recourse for such a practice until his mind agrees to practice have never yet heard of one who becomes with it. He should stand in front of his absent-minded over his music.

thoughts to the music again. There are geniuses who become emoperson. He should forbid his body to tionally over-wrought while they play.

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ancient maestros until the bow-hand lost were shut up in it; then again to the gentle its power and the flying fingers stiffened. dilettante who calmed it down with easy Bequeathed to the passionate young enthusiast who made it whisper his hidden the days of the old mastros. And so, love, and cry his inarticulate longings, and given into our hands, its pores all full of scream his untold agonies, and wail his music, stained like the meerschaum through its case for a generation till, when his kindled and faded on its strings."

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a generation till, when its amount and amount of the ETUDE. It identifies you as one in touch with the higher ideals of art and life When you write to our advertisers always mention THE ETUDE. It identifies you as one in touch with the higher ideals of art and life

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Violin With Viola Lexsons.

Viola With Vi

published in Licadoa. England, and "The verifications," on which give in the String in the String of the String of

# Department of Public School Music

(Continued from page 353)

the age and time when the children will minor mode or scale and its musical posrapidly develop habits in mental and me-sibilities, as contrasted with the major, chanical processes. They will associate will maintain a contact made earlier in former related experiences and combine the course with discrimination in mood. them into entities and enjoy using and The lessons in musical history and biogdemonstrating processes calling for skill, raphy should appear. A study of the discrimination and factual knowledge. piano as a solo instrument may be taken

THE ETUDE

The course in music appreciation should up. now, more than ever, correlate closely the. A contact with descriptive music is rest of the course in school music and made by reviewing and analyzing selecother subjects on the program and also tions presented earlier in the course, Eleinspire children to study musical instru- mentary analyses of simple song forms ments. In the fourth grade a contact may be introduced. An elementary presshould be maintained with the earlier entation of the meaning and significance lessons in appreciation which have been of pure music may be introduced. Review used in a transitional sense. The study of lessons calling for the ready recognition descriptive music should be enlarged upon. of the tone quality of orchestral instru-Lessons emphasizing the preparation for ments should be provided. A study of part singing, by calling for a discussion the band as contrasted with the orchestra of rounds and duets with vocal and instru-should be given. Program music, that is, mental records, should be provided.

mental music must be created by a study tion should be given. of instruments in trio combinations of different and similar families or choirs of instruments. The full orchestra and the division into choirs must be presented. Charts and records illustrating all of these points are required. The earlier contact established with music of other lands must receive increased attention not only in the use of lullabies, but also by the presentation of folk-songs and characteristic dance types. Lessons on music history and biography are continued by providing a few lessons on the early and later lives of famous composers.

All of the musical elements calling for discrimination should be related in this type of lesson. Contrast of musical mood in opposite types of compositions should call for turther individual discrimination. Contrast of compositions of a given form; such as the different types of marches, will supplement this work. Theme recognition must be continued as well as the study of characteristic rhythms. Participation in all of the work must be emphasized and free interpretation of rhythmic suggestion called for. General lessons correlating music with other subsonal celebrations must be provided in the assembly and class-room.

# The Fifth Grade

aims, material and procedure of the fourth and mood songs. Individual expression of grade. Musical criticism, which calls for reaction to interpretative songs should be a broader background of discrimination, continued either by a written or oral should be considered in planning the les- lesson. A review of American Indian sons. An extension of the interest of music and of the development of typical children in vocal music calls for an ex-rhythms may be traced. The meaning of ploitation of two and three-part vocal musical terms may be established by a music in the duet and trio types. The review of selections without titles, but relation of the harmonic or supplementary calling for mood and tempi only. A study parts to the melody should be brought out of the string quartet and chamber music in vocal and instrumental combinations. may be made. The relation of the solo to the accompani- A well conceived plan of lessons in ment and the possible counter-melody or music appreciation will insure the reobligato part should be introduced.

should be provided. A contrast of the tions of our wonderful musical art. The types of women's and men's voices in solo course in music appreciation has been and combination should be given. A study accorded a high place in the modern of the origin of patriotic songs may be progressive scheme of education, and its introduced in correlation with history and universal adoption should not be withheld a lesson on the national instruments of as it is the rightful heritage of childhood. foreign countries in correlation with geog-

of the pupils toward their work, this is raphy may be given. A study of the

single compositions or suites calling for The children must participate by singing program or explanatory notes, should be and humming. Further interest in instru- presented. The usual lessons in correla-

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A review study of the instruments of the orchestra in solo, choir and full ensemble should be provided. The significance of rhythmic suggestion in the accompaniments to national songs will suggest the various types of national instruments and call for a review of the study of national instruments. The lessons should correlate history and geography in and abroad. A further development of the analyses of form should be given.

The pupils should be initiated into the THE FIFTH grade course should be meaning of part-songs in a contrapuntal concerned with an elaboration of the sense and also the contrast of narrative

quired fixation of the fundamental prin-A review and further discussion of the ciples of aesthetic enjoyment, knowledge orchestra and its choirs of instruments and understanding of the many-sided rela-(Continued on page 402)



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(Continued from page 354)

roots, and yet, out of it a plant will finally master to the striker of the cymbals, leaves arise with the strength and vitality of an hope behind him as soon as he enters the

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> attracting notice lay in seeking musical becoming scarcer and scarcer. notoriety. He succeeded through the nega- This is also one of the important rea-

of the early twentieth century light, often spirit of the Universe. mistaking it for a light of real warmth.

which good salaries can procure. On the 1. Give o simple definition of the modwhole they are, at least outwardly, a con- ern orchestro. worthy of his hire. If he or his union century? think that he deserves better pay, don't 3. What was the era of "minioture AZZ PIANO PLAYING

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> written by musicians usually greater than In citing these instances I wish merely himself, who thinks that the musicians in to emphasize the fact that not only the

on the wane and the time is not far disThe virils Departments of The Curta Institute of Music tant when we shall have concealed conare under the virious direction and appreviamed the followductors. The beam of the spotlight is
gambles if the folloys

Prophing dimmer\* Economic conditions have had a marked of the last war. Disarmament has already influence on the compositions which have taken place and disarmament will continue been written since the war. The composer In central Europe most military bands was compelled to become a musical Bol- have been disbanded. Other nations will shevik. It is useless for him to write follow. But these bands supplied all orcompositions demanding a large apparatus chestras with those necessary wind instrufor performance; there is no money to ments. Young men learned to play band pay for rehearsals and everyone knows instruments because they found a comparathe fate of compositions illy prepared for tively soft berth in the military bands public performance. He had to look for during their years of enforced military new paths, but to do this successfully he service. Now this cause no longer exists. discarded all tradition. His only hope of Competent players of wind instruments are

> tion of all established standards. He is sons why so many compositions are being ereating new standards for himself, and it written for so-called chamber music oris certain that many of these will be the chestras. New societies have been and standards of the future. He further are being formed all over the world for looked about for new mediums of transference of his thoughts; these he found Then, too, new combinations of instruments in the chamber music combinations, and so are being tried, and some arc roving distoday we find that every European com- tinctly successful. I have only to mention poser of prominence is penning his thoughts the combinations in our so-called jazz orwith an eye to their economic production. ganizations which are providing new and And we in America! We have the finest at the same time really beautiful colors. orchestras in the world; we have the These are significant results of economic wealth which enables the so-called "pa- conditions! New ideals may arise and even trons of art" to wipe out every deficit supplant those of times past, but they will which is presented at the end of the sea- never destroy them because all ideals will son. But we also live in the afterglow ever share their immortality with the great

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tented, satisfied body of men. Every or- 2. Why was so little music composed chestra musician, without exception, is during the latter half of the seventcenth

begrudge him this thought. I believe that music" ond what composers were con-

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# Choosing a Singer's Career

(Continued from page 383)

each one does not have all these qualifications with the possible exception of the judgment just as though he were thinking helped financially by kind friends. Those not succeeded in moving his audiences, he who have voices that are too weak, too should calmly decide to do something short in compass, or unlovely in quality, else in music or give it up. usually fall by the wayside sooner or later. Certainly there have been cases, like Lilli Lehmann, in which voices have been weak in the beginning but, by dint of fine methods and incredible perseverance, have been developed into firm, strong organs. But it is the exception that proves the rule. All of our modern operas are so heavily orchestrated that only voices of exceptional firmness and vitality can carry on with satisfaction. The only exception is the coloratura soprano, and the coloratura operas are given less and less, and then usually for some brilliant star.

One should consider health and physical endurance in taking up a singer's career, Radiant health is an absolute necessity for a singer. The strain of long rehearsals and hours of study and the continual travel to meet engagements require a cast-iron Here is an example. An constitution. artist sang in "Die Meistersinger" in Leipzig on Saturday, in "Der Rosenkavalier" in Berlin on Sunday; went to Paris on Monday by reroplane to sing "Faust" that night; back to Berlin by air the next day for rehearsal of "Tosca," which he sang Wednesday night. Damrosch tells in his fascinating book that after he had conducted an opera performance in the evening, he and Nordica worked the rest of the night on "Die Walkure," as she did not know her part and was scheduled to sing

In the next evening, you. If Nordica had not been seen to support the same of the time. You must be a jubilant optimist twenty-four hours of the day, if you are to succeed as an operatic artist.

A good memory is a necessity for a singer, for in these days all singers must sing without notes even in concert. Some singers learn very slowly and keep what they learn. Others learn quickly and for-get just as quickly. But memory is something that can be trained by careful study and perseverance.

A talent for singing is the underlying gift that makes more than anything else for success. If the singer has this gift to a high degree, an audience can be stirred to interest even if the voice is somewhat insufficient. All successful singers have it whatever else may be their failings. cannot be described, nor can it be gained to any great extent from teachers. It is closely akin to "personality": it is a gift for making a sympathetic contact with an audience and projecting the song over the footlights into the hearts of the listeners. I repeat, this is the singer's great

The student who is looking forward to a career should sing and sing and sing before small audiences—not of friends and relatives, but of entire strangers-where the element of personal affection is entirely

Let the reader name over in his mind eliminated and the judgment of the audithe great singers he has heard and see if ence unprejudiced. Then he should analyze Most well-known artists have been of someone else. If he concludes that he has

## The Money Question

N OW we come to money. Usually the singer with the real gift for singing has no money. But it is also true that if the singer has the "grit" to succeed in a career as a singer he or she has the "grit" to find the money somewhere. "Where there is a will there is a way." Nearly all singers are educated with someone else's money. It is a long and expensive training and the student should be free to devote his entire time, energy and thought to study. But if one can make the fight, the very fighting makes for character and personal force that helps mightily to carry one through to success.

There is one more avenue open to those whose voices are insufficient for a singer's career. That is teaching. There are thou-sands of young singers who desire to learn to sing, and it makes a good career for a singer to combine church and concert work with teaching. It would be easy to name dozens of singers, fairly successful in concert work (some very successful), who have taken up teaching with the greatest success and satisfaction. Teaching is really the great "business" of the musical profession.

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2. Jenny Lind (1820-1887).

3. Adoration.

4. Three. The G clef ( ); the F

- Haydn.
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well o The positions of these three clefs are related to each other by the frequently recurring in-terval, in music, of the perfect fifth. Staff or Stave of Elevea Lines.

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(Continued from page 381)

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accovered for present-day uses of all of Hymnology appeared, it was calculated sorts, many a venerable tune is stripped of by the editor that the total number of its ecclesiastical trappings and shown up. Christian hymns in all languages was not in its all-too-secular origins, to the obvious less than 400,000. in us an 40,000.

discompture of the church and the detri
"No comprehensive data are available as ment of church music.

or con in this question, it might be fair hymns. The Mediaeval Church brought to ask to what extent borrowing is justi- over to us several hundreds of Gregorian to ask to what the quantity of material melodies. The number of German chohed in view of the quantity of material melouies. The number of German cho-available. An overwhelming array of fig-rales is certainly many thousands, for a ures, based upon the investigations of one single collection published as far back as of our finest American musical scholars, 1776 contained a selection of no less than who speaks with particular authority upon 2,000. An American student whose spematters of church music and hymnology, cialty is the tunes of England and America spresented by Dr. Waldo Selden Pratt has a card catalogue in process of conis presented by D1. Wallo Delection Flatt and a Card Catalogue in process of Collin his "Musical Ministries in the Church," struction that already contains over 40,000 from which we quote, as follows: "Hymnody as a field of scientific study constantly increasing everywhere

is positively appalling in its extent. The In view of these figures which are deis positively appearing in the detection of the cidedly conservative it would seem fair to extant collection of Hebrew hymnody, no suggest to anyone contemplating borrowsmall problem alone, and yet the Psalter ing from a secular source, at least, that it contains only 150 hymns—to which, per- might be well to investigate what has alother parts of the Bible. Compared with church. It would seem a justifiable as-1891, when Julian's monumental Dictionary dents!

I am a Pirate, by Richard Pitcher. am a Pirate, by Richard Pitcher.

We haste to assure any readers who may be worried about the matter that Mr. Pitcher is not really a pirate at all—only a composer, still be mirst have had some very near association with the like to be able so successfully liporitary the pirateit agrantiness and humer the better as a circle of the pirate and the such as the such

Cantique d'Amour, by Henry Tolhurst.

Like Mr. Borowski with his marvelous Adoration, Mr. Tolhurst knows the trick of writing
flowing melody. This "Love Song," which
blee the Adorations in the key of D Major, is
contains and the state of the song the song

to the number of tunes that have come Without taking up the cudgels either pro into existence and use along with these entries. The grand total of tunes is also

bans, a score or two may be added from ready been written distinctively for the group Christian hymnody sumption that music composed primarily until it seems to have no for the church, would be more appropriate limits...The Latin Church adds to these whenever available, than that whose origins at least 5.500 more hymns...Since the are secular, no matter how attractive sixteenth century the multiplication of musically the secular composition may be. hymns has been almost inconceivably At any rate, in adhering to the definitely rapid. German hymnody decidedly over- religious type of composition, there is no tops all others, with its stupendous total danger of falling into awkward associaof over 100,000 registered hymns. In tions or discovering troublesome antece-

Be Near Me, Father, by William M.

This sacred song is one of the very best we take the table the table the table the table t

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tricks when all the cards are gone, whis the game. Sometimes two pupils may play the game together, and find that they both gain as instituted in the game of the gain as instituted in a satoutablingly short period. The pupils also like to take the game home and play it alone by timing themselves to see how longer than the game of the game o CLASENCE A. BRODEUR.

# The Neglected Fourth and Fifth

The Neglecter routin and reserved to an The Eruck of strength has demanded the intention of teacher ever since the planoliself was developed, but, the planoliself was developed, but, the produced with this children was developed, but, the produced with this children was developed, but, the produced with this children was the fact remains that the fourth and fifth fingers are still lamentably neglected. Where young pupils are being taught it is.

The Artistic Temperament

"No," explained the famous singer, "I've

had a long and exhausting season in

America, and within a few days I am to open in London. I have decided not to do

Visitor to student: "Have you any 'oboes

hashore I never looks at a razor."

cert, to-night."

in your band?"

-The Sinfonian.

TO THE ETTUE:

Deep in the mark of every one the germ of public them are to every one the germ of proper guidance and cultivation. The art of this desired them are to the control of the mark of the mark of the control of the contro

# Pioneering for Music

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In the Australian Professional musicians worship
the great master musicians of the pact althpresent as three professions on the pact althpresent as three young person, in taking lessons, tries to offer any new Ideas, it is like
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are you that you dare to do such a thing?
So how are young people in thing;
So how are young people in thing;
In other professions they use the past as a
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David Bispham was undergoing the min- Ermyntrude-They tell me you love strations of the shifty barber.

"I 'opes," said the barber, 'that we shall 'ave the pleasure of 'earin' you at the con- on playing.—The Sydney Bulletin.

# Figuratively Speaking

"Are those chords from Chopin?" "No, they're Handel bars."-Purple Cow.

anything on this voyage."

The invention of the harp was due to an "It's the same way with me." said the accident, we read. On the other hand, the The invention of the harp was due to an barber, understandingly. "When I'm inventor of the bagpipes got the idea through stepping on a cat .- Punch.

# A Good Excuse

Little Bobbie would not sing in school. n your band?"

Student to visitor: "No-they are all Little Bobbie would not sing in school. His teacher insisted that he do so or give a reasonable excuse.

A musician approached a banker for a donation of \$5,000 to help bury a deceased asxophone player—To which the banker replied: "Here's \$25,000, bury five of them."

Musical America.

"I don't want to sing 'cause mother says I sing just like dad, and you ought to hear him!"—
"The Charles's \$25,000, bury five of them."

# Adaptable

A musician we talked with the other Prof. Fugue: "When will it be con-A musician we tanked with the other 1701. Fugue: When will it be con-day evidently is a reader of Anatole venient for your daughter to take her France. The latter once said, "Apropos music lesson?"

of Shakespeare, I will talk of myself."— Dad: "Any time when I'm not at

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# Questions and Answers

(Continued from page 397)

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and cents. The music-teacher is foolish if or wanting, or planning—is time wellthe does not realize this, for not only does spent. Perhaps he has just come from the thus gain the good-will of her pupils school or play, enthusiastic and all a-thrill and their parents, but she also secures an over some recent event. This little discussight into the character of her pupils that isight into the character of her pupils that and serves as well to establish a friendly will prove invaluable in her work with feeling between teacher and pupil.

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# may actually be measured in dollars pupil's interests—what he has been doing. Services Throughout the Year.

It is the teacher who takes time once in organs. them. The wise teacher, therefore, shows a leacher who take motors in the reary real interest in each popil, in his popils and who is interested even when the books kallafts, kendencies and notions. We conversation turns to such boundy detailed the proposition of the proposition hobotes, namely details about as the children's new ties and hair-ribbons ourselves, and most of us will do so upon and the problem of what to have for the slightest provocation. Children are dessert, the teacher who shows that this even more naively interested in their own interest in others is genuine and not asconcerns than adults, and it should not be sumed for the occasion—it is this teacher ifficult, if they are properly approached, who, if she be conscientious in her work, invariably holds the winning card,

# What it Means to Be "In Tune" By C. H. Toothman

did the singer do to make you say that? of mathematics; for, if the "A" she sang to slowly for the proper progression of second, then all the other notes in her ber musical scale. If she sang sharp, then scale had to conform to certain mathematical scale in the second, then all the other notes in her her tone was vibrating too fast. Being tical rules. A few vibrations more or less in time is a relative matter. If the singer would not be noticed by the ordinary ear; had sung only one tone, you could not but more would make you say, "she's out have said she sang out of tune. But when of tune!"

Din you cer hear anyone sing "out of she sang a succession of tones in what tone;" You say of such a one, "She sang we call a time, or a melody, then at once fait," or, "She sang sharp." Just what she was in conflict with the precise science fait," or, "She sang sharp." Just what she was in conflict with the precise science fait," or, "She sang sharp." Just what she was in conflict with the precise science fait, or, "She sang sharp." Just what she was in conflict with the precise science fait, or, "She sang sharp." Just what she was in conflict with the precise science fait, or, "She sang sharp." Just what she was in conflict with the precise science fait, or, "She sang sharp." Just what she was in conflict with the precise science fait, or, "She sang sharp." Just what she was in conflict with the precise science fait, or, "She sang sharp." Just what she was in conflict with the precise science fait, or, "She sang sharp." Just what she was in conflict with the precise science fait, or, "She sang sharp." Just what she was in conflict with the precise science fait, or, "She sang sharp." Just what she was in conflict with the precise science fait." If she sang flat, her tone was vibrating had a certain number of vibrations to the

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# Prelude Organ: Meditation......Berwald Piano: Album Leaf....Schumann For Liturgical Services: (b) O Lord of Heaven and OFFERTORY My Sins, My Sins, My Saviour

# PRELUDE Organ: Choeur Celeste.....Strang OFFERTORY Now I Have Found a Friend

# SUNDAY MORNING, July 10th Piano: My Heart is Ever Faith-

ful ......Bach (a) Praise the Lord......Maser (b) Lold, Take My Life....Heurich OFFERTORY Dreamland (Violin, with Organ or Piano acept.) . . . . . . Tolhurst

POSTLUDE
Organ: Festal March......Strang
Piano: Novelette in F.....Schumann SUNDAY EVENING, July 10th

Organ: Selections from Miniature ANTHEMS

(a) My Soul Is a-Thirst...Roberts

(b) The Lord is Gracious...Martin OFFERTORY Jesus, Lover of My Soul

## SUNDAY MORNING, July 17th PRELUDE Organ: Warum....Schumann-Nevin Piano: Romance......Jensen

ANTHEMS (a) Pleasant Are Thy Courts

(b) When Morning Gilds the Skies

# SUNDAY EVENING, July 17th PRELUDE Organ: Prelude-Allegro.....Schuler Piano; Night's Magic Spell Kannerstein ANTHEMS (a) Ye Realms of Joy......Pike (b) Softly Now the Light of Day Modler OFFERTORY Organ: Berceuse. Delbruck POSTLUDE Organ: Festival March. Syre Piano: Carnival March. Bonheur OFFERTORY

SUNDAY MORNING, July 24th
Piano: Chapel Bell
(a) Ave MariaBuch-Gounod
(b) O Sing Unto the LordDuines
OFFERTORY .
Tarry With Me, O My Saviour
(T. solo)Burleigh
Organ: March Brillante Lowden
D' Angels Ever Bright and

Pilgrims of the Night (B. 800)	
POSTLUDE Organ: Grand Choeur Dialogue Digale	
Piano: March of the Noble Keats	

# SUNDAY MORNING, July 31st PRELUDE Organ: Melody in D Williams-Mansfield Piano: Impromptu, Op. 90, No. 3 Schubert

ANTHEMS
(a) O Wisdom ......Noble
(b) A Hymn of Trust....Hanna OFFERTORY
To a Wood Violet......Felton
(For Violin, with Organ or

(For Violin, with Organ of Piano accompaniment)

POSTLUDE
Organ: March in B Flat. Faulkes
Piano: Heavenward March Vilbre

# SUNDAY EVENING, July 31st

PRELUDE
Organ: Chanson Pastorale....Harris
Piano: An Evening Reverie.
Armstrong

ANTHEMS

(a) All Through the Day...Stanford

(b) Jesus Calls Us.....Cummings 

Soprano and Tenor)

POSTLUDE
Organ: Minuet. ... ... Handel-Best
Piano: Sarabande, from Suite XI
in D Minor. ... ... ... Handel

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Part VI

(Continued from page 311, April, 1927, issue)

Page numbers reterring to Musical History study are those in "The Statutary History of Music" (Cooke); those aligned with Appreciation listings are pages in "Standard History Record Supplement"; and the book for Harmony Hudy, to which reference is made, is "Harmony Book for Beginners" (Orem). In each issue is published amonghed this course for truth during the study of the state of the study of the state of the study of the study of the state of the study of the study

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May, 1927

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confined to the metropolitan districts. To In the month of June, wedding cerethe teacher in the rural sections and in monies make demands of singers and orthe smaller towns the formation of a ganists. Those singers and organists who Summer Study Class presents exceptional wish to avoid using the time-worn numopportunities for extending the influence here will be glad to know that there are of music in the community.

Through Summer Music Study Classes a number of very satisfactory songs and compositions suitable for the vocal and many who could not otherwise avail them-selves of it are afforded the opportunity instrumental contributions to wedding ceremonies. Among the songs might be mentioned "All for You" (high), Steere, 60 cents; "How I Love Thee" (high), Lawrence, 30 cents; "O, Perfect Love" of becoming acquainted with the history of music, or with harmony and the principles of composition. These are the most popular subjects, but many teachers (high or low voice), Burleigh, 60 cents; "You Came to Me With Love" (high), form classes in music appreciation, and some turn their attention to producing Braine, 30 cents. For the organist there is the useful volume edited by E. A. operettas, pageants, and other musical af-fairs, such as may be produced out of Kraft entitled, "Wedding and Funeral Muslc," price, \$2.00. Copies of these doors. All of these activities redound to the credit of the teacher, and the interest and many others may be had for examaroused should result in enlarged classes when the regular fall season begins.

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The observance of Mother's Day on the
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Italian Lakes-A New Suite For the Pianoforte By James Francis Cooke

Notwithstanding the very flattering de-mand for the compositions of Mr. James Francis Cooke, the great pressure of his regular professional and business details has been such that he has written nothing About June 1st we shall begin to send has been such that he has written nothing the usual summer packages of New Music On Sale. The packages will part of the large, except plane composition, "Sea Gardens," has will contain the same package with the selected package with the package with the selected package with the package wit find much useful and interesting material in these assortments. There will be no the gorgeous mountain paradises in north-crn Italy. Two of these have already purchase obligation whatever, and any material not used may be returned for ern Italy. Two of these have already been completed. One is called "Beautiful Isle" (Isola Bella), a very facile and tuneful Valse Lente; the other is known as "Fire Dance" (La Danza del Fuoco), a brilliant, powerful number which will credit at the end of the summer season. Settlement for what has been kept or used to be made after a final statement has been received from us.

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This composition was awarded the Five Hundred Dollar (\$500.00) Prize offered by the Theodore Presser Company in the recent contest conducted by the American Federation of Women's Clubs. The competence of the Prederation of Theorem 1 and the Prederation of the Prederation of Theorem 2 and the Prederation of the P Federation of Women's Clubs. The composer is May A. Strong, of Evanston, Ill. This work, which is almost of the dimensions of a short cantata, requires twenty sions of a snort cantata, requires venus infinites for performance. The text is wonderfully beautiful, being the complet, poem "Slumber Songs of the Madonna," by Alfred Noyes, a mystic rhapsody on the Incarnation. The choral setting for or this popular instrument the Incarnation. The choral setting for this popular instrument women's voices is of considerable breadth, apparent in the large number be sung unaccompanied. The work is advance of publication cash price, 40 now off the press and copies are ready for immediate delivery. For this month for immediate delivery. For this month only our patrons may secure a single Miss Polly's Patch-copy at the special introductory price, Work Quilt—Operetta

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When you stop to think of it, you will recall that though there have been hundreds and hundreds of voice books pubdreds and hundreds of roice books pub-lished, you have seldom heard of such a thing as a beginner's voice book. That, then, is the separcial and mighan value of thing as a beginner's voice 1908. That, then, is the especial and unique value of this work by Frantz Proschowsky. It value of publication is 25 cents per copy, starts with the absolute elements of musical notation, vowel formation, breath control, and the exact physiology of the voice. Nothing that could be considered Pv N. Louise Wright as requisite knowledge for the commencing pupil is omitted. Proceeding therefrom, the more complicated and technical

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The World of Music

(Continued from page 335)

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A Ragbag—Six American Pieces for Piano By Henry F. Gilbert

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fanaging Editor—None.
susiness Manager—None.
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~JUNIOR~

Annuersaries of the following musicians are celebrated this month (May). Perhaps some of you can honor their days by playing some of their compositions at your May club meetings. You might also

May first, Anton Dvořák died in Prague, 1004

graphies

in France, 1842.

Vienna 1809.

May Anniversaries

May second. Giacomo Meverbeer died in Paris, in 1864.

May seventh, Johannes Brahms was born in Hamburg, Germany, 1833. May seventh, Peter Iliitch Tschaikow-

sky was born in Russia, 1840. May twelfth, Jules Massenet was born where, for everyone must keep time.

May twenty-second, Richard Wagner was born in Leipsig, 1813. May twenty-second, Igor Stravinsky was

born in Petrograd, 1882. Moy twenty-seventh, Niccolo Paganini

died in Italy, 1840.

# Betty Jane

By Gail Hoffman

BETTY JANE, across the way, Has had to practice every day; And oftentimes, I've felt right sad To think of what dull hours she's had.

For while we've picnicked under trees, And idled in the summer breeze, Sweet Betty Jane, just o'er and o'er, Has had to count, "One, two, three, four."

But one day Betty called us in, To say 'twas high time to begin To plan for her recital turn-The thought just made her freeze and

But if we'd play each were a guest, She'd try for us to do her best, So when the great day really came, Her teacher'd find no cause for blame,

Then Betty played "A Fairy's Dream"-Twas all about a rippling stream; And birds and flowers that reveled there 'Mid sweetest strains from everywhere.

To us it then came very plain, We needn't pity Betty Jane; For somehow those dull practice hours Caught hints of summer's magic powers.

And Betty Jane can bring them back-The birds, the woods, the flowery bank, And lilting brook-all o'er and o'er-But who'd have thought! "One, two, three The Fairyland of Music

By Dorothy C. Hance

A LONG time ago in a harmonious little and he snatched her hand and pulled her. look up interesting details from their bio- valley, lay the village of Orchestra-Land, On and on they ran, up, up Keyboard where for centuries it had remained untoe and fell! Down, down, down, she disturbed by discord.

Master Bass was the Inn Keeper of Viol came. Each bump made a more frightful Tis well, then, to study the phrasing Inn and next door lived Master Metro- noise than the one before until, when she nome, the Timekeeper of the village. A reached the bottom, all Orchestra-Land Now play very slowly, with each hand steep road, called Keyboard Lane, led up was there seething with indignation at the through Pianotown to the magnificent Cas- one who had brought the first discord into Of course, you will listen and get a good tle Organpipes. None of the village folks their land of harmony. Master Metronome ever ventured up that road save Master was the only one who didn't stop his work; While counting each measure, with good Metronome who was privileged to go any- but he might just has well have done so,

The pride of Orchestra-Land was little father's voice became so low that it was Cello, the innkeeper's daughter. They just little more than a rumble. couldn't get along without her. She could be seen any day in her bright red dress and raven black hair, dancing and singing in the sunshine.

Every evening when darkness was settling on the valley Cello used to sit and May thirty-first, Josef Haydn died in watch the last rays of the sun playing on the turrets of Castle Organpipes. One day she expressed a desire to climb up and see the Castle closely, whereupon her father in a very deep voice roared, "If you should reach the Castle Organpipes they

would break forth in such a volume of sound that the vibration would knock you down Keyboard Lane and you would bring discord into Orchestra-Land. The penalty is to be shut out from the sunshine, and the offender can not sing unless someone touches the strings on the door of his or

This threat was so terrible that Cello and placed on one of the neighboring hills. never thought about going up there again. However, as time went on, everyone longed However, she often talked with Master to hear her singing again, so they climbed Metronome in hopes he might tell her the hill and tried to reach her. But, instead something about the forbidden place. But of song, nothing but low moans and whis-

he never did. One day she was startled in her play by soft notes of music. Turning she saw a ing, beheld Master Bow, the light-haired light-haired boy coming down Keyboard boy. Lane. He was smiling at her and beckon-

day he coaxed so hard that she thought I have come to stay. I love you! the boy had moved two steps farther up could make her sing.

"Who are you?" they cried Remembering her father's warning, she the one who made Cello venture up the would not go to him. Each day after Keyboard Lane. I, alone, can make Cello that she met the boy. However, the sing." And stepping up to her prison he temptation to climb grew stronger, and one touched the strings and whispered, "Cello, DEAR JUNIOR ETUDE: she would just take one step on Piano- The people hearing the beautiful song

Cello was sealed up in a beautiful case

town's Keyboard Lanc. The sound which begged him to stay. And there he lived she created was very soft and sweet; but forever after, by Cello's side, for he alone

DEAL JUNIOL ETTOR:

1 have not seen any letters from Panama, is a reading one, I am early a complete the seen from the latter being the sealing, and intend done in the third and of musics. My teacher any advanced seals with his played Chopin's Value Op. 31, Vo. 2. Both my teacher and the latter interested in the Errors and often and often are interested in the Errors and often are interested and post can keep it up. The promoter will write to me.

1 have not seen any letters from Panama, is a family and the third part of a method of a metho

Practice Precepts

By Bertha Hafey Kahn

First, study your music with very great

To find all the difficult spots lurking there; style

awhile. alone.

steady beat, for no one thought of the time. Cello's 'Tis well every phrase many times to

repeat.

Then after some good careful practice this With both hands together you're ready to

And, really, 'twould not be the least bit

To make just a nice little game out of this By using three beans (candy beans are so good);

Now each time you play any phrase as you chould

Just stop, and to some other spot move a

But if there's a single mistake (this is Put all the beans back and start over again,

No doubt you will play much more carefully then. As a little reward now for winning all

three. If they are of candy you eat one, you see. When practicing this way, Time soon flies

And your work will improve very much every day.

perings were heard. They were in despair, For each little Girl and for each little Boy when they heard a silvery laugh and, turn-Good music should be such a wonderful

Remembering always, it's not "what" you

And he answered, "I am Master Bow. If always you play it the "musical" way.

# Question Box

Will you please explain the following in the question box?



J. L. R., New York. Ans. The above sign is usually found in part-song writing, or writing of this character, where each voice or part has a separate mel-jody line. If any two voices have the same tone, the note is written with two stems, as



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